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IMPORTANT ANNOUNCEMENT

ON FEBRUARY 18th 1993 PROFITABLE MACHINE KNITTING WILL BE RELAUNCHED AS

MACHINE KNIT TODAY
INCORPORATING
PROFITABLE MACHINE KNITTING

SURVEY

The recent survey published in Profitable Machine Knitting has confirmed what readers of PMK enjoyed and wanted to see included in their monthly magazine.

THE RESULT

An overwhelming request for in-depth technical articles and knitting techniques and a selection of quality patterns was the result.

Edited by Carol Chambers with Jackie Demuth as Fashion Co-ordinator and a team of Expert Contributors with in-depth knowledge of every machine and knitting technique, it will become THE magazine for all PMK readers and a valuable extra for all other machine knitters.

Glossy cover, attractive, colourful, well designed pages with no increase in cover price — You'll love it.

THE MARCH ISSUE ON SALE 18 FEBRUARY WILL INCLUDE:

Punchcards with a Plus — Using punchcards creatively — this month it's a Teddy Bear's picnic for the children.

Fabrics & Furnishings — Betty Barnden introduces a host of techniques and fabric ideas and applies them with an easy make pattern to modern soft furnishing items.

Machine Works — Peter Free will help readers with servicing and maintenance queries on all machines — this month, maintenance pointers when working motifs.

Adapt-a-Pattern — Thousands of variations are possible on a basic classic pattern, each month we give you techniques and ideas.

Yarn-Know-How — Terry Mason — a qualified Textile Technologist — explains why certain yarns and fibres behave as they do and what is now available to the machine knitter.

Masterclass — Betty Abbott's best selling 'Sampler Sweaters' are prepared on the PPD. She shows you how to build up your own distinctive selection.

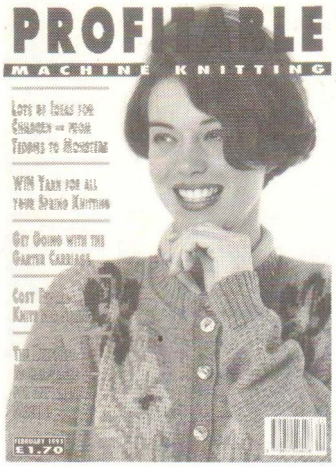
Chart it Yourself — Ruth Lee's broad and original look at knitwear design. Starting at the very beginning, she shows how the charter can be used to integrate yarns, contrasting fabrics and shapes within garments.

Stitch Pattern Library — New stitch patterns every month in our regular supplement.

Patterns have not been neglected — a simple top or classic cardigan within the capabilities of a new knitter is given a distinctive fashion look using colour and buttons. Cables and Fair Isle are combined in a simple but effective way for a lady's two-piece suit, or a man's sweater. If you like the look of lace, there's a classic but subtle lace cardigan with a removable collar. Plus long-line texture for Duo machines and geometric Fair Isle for a man's sweater.

As for the rest of the features — well, there's Knitting Country (a day out for all knitters and their families); The Garter Carriage — more hints and tips; Maxi-Motifs — a regular feature on large patterns for all machines starts with an original modern set of Zodiac designs; Computing for Knitters takes a closer look at the latest System 90 Intoshape program; Books, Bytes & Stitches reviews the latest reading and patterning 'matter'; Fashion Illustration — a new approach to a topic needed for City and Guilds and aspiring designers alike; then there's — well, why not find out for yourself ?

50,000+ copies of *MACHINE KNIT TODAY* will be on sale THURSDAY 18 FEBRUARY — reserve your copy NOW from your newsagent, woolshop or Litharne Ltd (0789) 720604



EDITOR
Carol Chambers
61 Daffodil Court,
Ty-Canol, Cwmbran,
Gwent NP44 5JG.
Tel: 0633 871586

DESIGNER
Dave Browning

PHOTOGRAPHY
Martin Palmer
Dave Singleton

PRODUCTION MANAGER
David Davis

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Gerald J. Fox

ADVERTISEMENT MANAGER
Maggie Michaells

American Distributor
Margaret M. Brossart
Knitting Machine Centre
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Cincinnati, Ohio 45238, USA
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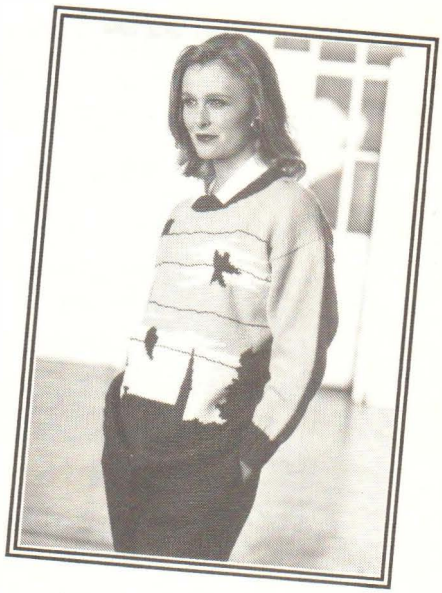

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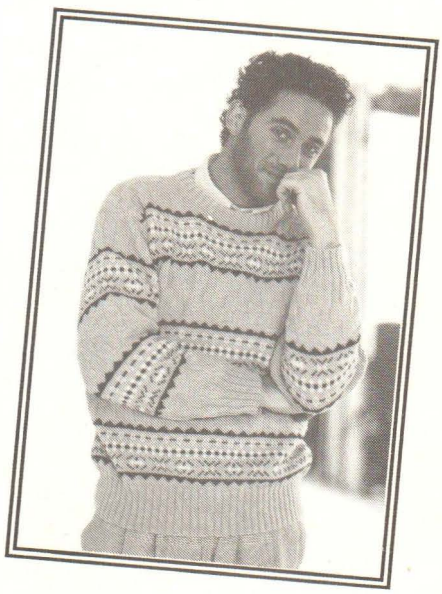

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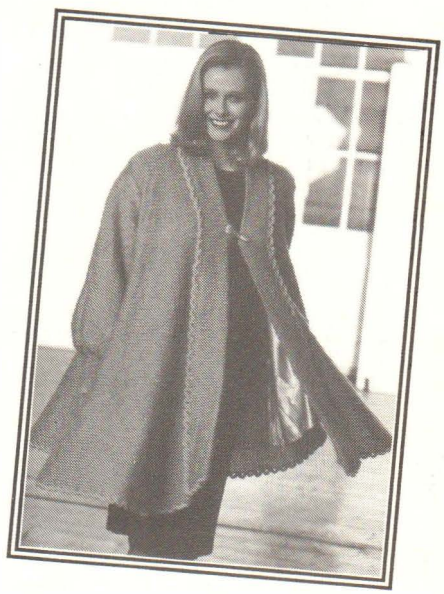

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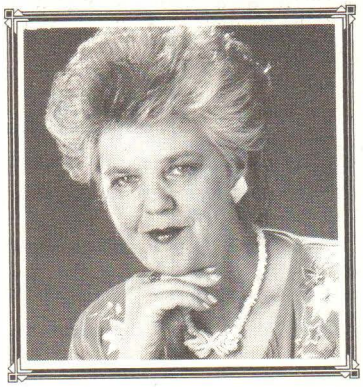
Editor's Letter



THERE'S great excitement here at present — whilst we put the finishing touches to a brand new title ***MACHINE KNIT TODAY***.

Incorporating *Profitable Machine Knitting*, ***MACHINE KNIT TODAY*** has been designed to take on board everything you said you wanted in our recent questionnaire. More ideas for adapting and personalising patterns, quickly and easily. More techniques for all machines and knitting abilities and a new and exclusive feature — a monthly 'pull out and keep' stitch pattern supplement with original stitch patterns for all machines! Further details about the contents are given on pages 2 and 63.

Back to the present. This month there is more of Pauline Falk's 3-D knitting — a Teddy bear theme this time. Sylvia Howse takes punchcard owners into the realm of prehistoric times with her embroidered monster knits for children. Betty Abbott shares her classic cardigan pattern with us — plus some useful techniques for shoulder decoration and pocket finishes. Passap/Pfaff owners are in for a treat as Irene Krieger gives all the design and pattern-making techniques for 'Marlena' — her prettily floral yoked cardigan pattern, plus a pattern for Duo owners in the form of some delightful (and economical) babywear. Bond knitters have a wonderful Intarsia garment — 'Swallows' written specially for them (although the graph can be 'pinched' and used by owners of other machines). It is interesting to be able to feature garments for profit designed by someone whose main business is just that. Valerie Taylor's coats sell as fast as she can make them and we have been very lucky to persuade her to give us the patterns for a mother and daughter version. Knitted on a chunky machine, they're worked completely in stocking stitch and can be completed in a day!

On the financial front, Rosemary Sheath has help for those whose business grew (when they weren't looking), whilst Shirley Reygate completes her useful ideas to 'Increase your Craft Fair Sales' and Jean Wiseman reports back on a thriving business which started 12 months ago.

New and old garter carriage owners have two items of special interest, Elaine Cater continues her hints and tips on using the garter carriage and also presents a desirable man's sweater which includes Fair Isle bands — to add colour and speed up the knitting time! Speaking of colour — Caroline Nelson continues to colour plan her textiles without spending days at the knitting machine — useful tips here for all knitters and designers.

We hope we are jam packed with the kind of patterns and articles that you'll enjoy and don't forget to check with your newsagent on Thursday February 18th for a new magazine designed to your specifications — ***MACHINE KNIT TODAY***.

A new feature of ***MACHINE KNIT TODAY*** will be Peter Free's 'Machine Works' section, so if you have a query or problem with your machine, send it to us, we want to tell you the things you want to know!

CLUBS AND CLASSES

BANBURY
Banbury Machine Knitters Circle will meet every Wednesday evening at 'Old People's Centre', Castle Street, Banbury, from 7.15 to 9.15pm and further details are available from the organiser — Mrs. J. Caulkett Tel. 0295 264636, or the secretary Mrs. D. Minns Tel. 0295 254782

DORCHESTER
The Casterbridge Machine Knitting Club has moved premises — they now meet at Rowan Cottage, Prince of Wales Road, Dorchester, from 7.30 to 9.00pm on the second Tuesday in the month. For further details, please contact the chairperson — Jean Keys Tel. 0305 264253 (daytime) or the secretary, Judy Bagwell Tel. 0305 853776 (evenings).

PALMARSH (KENT)
The newly formed Palmarsh Machine Knitting Club meet from 2 to 4pm on alternate Wednesday afternoons. Venue: The Palmarsh Village Hall, Dymchurch Road, Palmarsh. They intend to have a speaker each month and to arrange visits to knitting exhibitions. They describe themselves as a friendly group who would welcome new members — of any experience level. For further details, contact the secretary, Gill Cullwick Tel. 0303 246264.

ROCHESTER
Rochester Sewing School has many interesting courses planned for sewers and knitters. Sewing topics being covered include 'Fitting'; 'Special Occasion Wear'; Tailoring; Couture; Silk; Appliqué and Fibres. Most of these are one-day courses, some running in February, others in March and May. Other textile courses cover topics such as soft brim hat making, cross stitch embroidery, crochet days and workshops and curtain and blind making. However, machine knitting is also well covered. A course called Ribbers Made Easy is being run on the 6th, 13th and 20th of February by Jo Cooper. The fee is £35 for the three days. On the 6th and 8th of March, the always popular Michelle Huberman will be doing 'Fashion Magic' days — demonstrating the art of glues, paints and glitter decoration. The fee per day will be £15. The same fee is applicable to the following three-day classes which will be run by Wendy Damon:

'Surface Decoration' class takes place on the 8th of May

'Using Punchcards Creatively' is covered on the 15th May

'Holding Position' is covered on the 29th May.

All the above classes run from 9.30 to 3.30pm and full details are available from Medway Adult Education Centre, Eastgate, Rochester, Kent ME1 1EW. Tel. 0634 845359.

SNODLAND
The 1993 meeting dates for the Snodland Machine Knitting Club are now available. The meetings are from 7.30pm to 9.30pm. For a list of dates and further information, contact the secretary by telephoning Snodland (0634) 242641.

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HOW TO CHECK BACK ON YOUR RECORDS

by Rosemary Sheath

THIS article has been prompted by a reader who asked what she should do when she discovered she should have started to keep records 18 months ago!

I had two thoughts — one was how to solve her problem now, and the other was how to prevent it happening in the future.

GATHER INFORMATION BEFORE YOU START

Choose a time when you can be alone and undisturbed. You will have to piece your financial thoughts together like a jigsaw. You may not find every piece, but you can fill a lot of missing information by deduction.

You will need pencil, paper and calculator.

Your diary, bank statements, any invoices and receipts and your credit card statements.

> 'calculate your expenses for the period'

WHAT DO YOU STILL HAVE?

Use the most recent information.

How many garments do you have in stock remaining unsold?

What is their value in materials?

What is the value of your unused yarn?

How much cash which you have not yet banked belongs to your business?

WHAT HAVE YOU PAID?

Now you need to calculate your expenses for the period.

Examine your credit card statements to see if you have paid out anything for your business.

Look at your bank statements and cheque book stubs. Write everything in date order but leave gaps so that you can fill anything in as you discover it.

It does not matter at this stage whether paid by cash, cheque or credit card. You are trying to remember and record the total.

If you can recall using any money for anything other than your business, write that down also. It is a personal withdrawal and shows that you must have had the money in from somewhere to have been able to spend it.

WHAT YOU HAVE RECEIVED

Use your diary to jog your memory. If you have run a knitting party or attended a craft fair you probably recorded the date. Recall each event and remember whether you did well or badly. It is a help to try and link events in your mind. Perhaps a craft fair was near your birthday or your holidays and you used some of the money you earned.

You will know how much money you started with and you have counted how much you have now.

Have you been using a work note book? This will identify the knitting you have produced, and now you should be able to work out your sales by deducting your closing stock from the total produced during the period.

> 'use your diary to jog your memory'

A LITTLE MORE DIFFICULT

Suppose that you have not kept any written records at all, but just kept a few receipts.

You can find your sales by a process of elimination, by preparing a summary to identify your income from all sources. You then disregard anything which you know is not from knitting. You need to enter your expenses as these will have been paid for by income and you need to know what income they came from. Your Sales Account Summary might look as shown below.

Total monies paid INTO your bank	
less wages	
less loans	
less any other 'non-knitting' money and what is left must be money from sales	£430
Bills paid by cash — if these have been paid for with your own money, do not enter; but if it has been paid out of knitting money enter the amount.	£132
Items paid by credit card would not be entered unless you had settled your credit card bill with cash from knitting sales.	
You now must enter anything that you know you have spent but that you did not get a receipt for. e.g. Bus fare	£1
And any money you took for your own use	£200
Any cash waiting to be banked	£20
This total is the estimated sales.	£783

IF YOU HAVE NO RECORDS OF INCOME

The other method of estimating your sales is to total all your expenses (from receipts and memory).

Deduct cost of yarn in stock now.

Deduct cost of finished garments remaining.

This gives you the cost of your purchases which have been used up.

If you have used a percentage of costs to work out your selling price i.e. three times cost, you multiply the remaining figure by three to give you your sales.

You may never be able to get your sales figure 100% correct but you should be able to get near it.

The main thing to remember is that the money you have spent, must have come from somewhere. So you must identify all your income, and what is left must have come from your knitting.

Once you have gone through this procedure you will realise what records you should have kept.

> 'you must identify all your income'

KEEP A NOTE OF WHAT YOU SELL

I find a box file the most useful thing to keep records in. Even if you just make a quick note every time you take any money, the date and the amount will do. And every expense or withdrawal for your own use. When you have time you can arrange all the pieces of paper in date order in two piles — one for money in, and the other for money paid out.

So that when you come to total up your figures you will not have the struggle you have just had.

You can concentrate on your knitting!

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The Summit Collection is a special range in man-made fibres and includes Summit 4 ply, Coral Spun, Angora Look, Seasons (an interesting cotton, linen, acrylic mix), Silky Crepe and Magicolor — a fleck yarn.

The Shetland range once again in 100% pure new wool contains no fewer than 81 stunningly beautiful shades to meet every need of the knitter.

Entering our competition is so simple. Just answer the three easy questions below:

1. How many different yarns have we listed in the Natural Yarns Collection?
2. How many yarns make up the Summit Collection?
3. The beautiful Shetland range is available in how many colours?

Write your answers on a postcard or the back of an empty sealed down envelope, add your name and address and post your entry to 'Many A Mickle Competition', Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS — to arrive not later than Friday February 26th, 1993.

RULES OF ENTRY

The prizes will be awarded to the senders of the first three correct entries drawn after the closing date.
The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees of Lithame Ltd, and Many-A-Mickle at Brier Hey.
No entrant may win more than one award and the prizes must be accepted as offered. There will be no alternative cash or otherwise.
The decision of the Editor and Judges is final and no correspondence will be entered into. Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified.
The prizewinners will be notified and the result published in a future issue of *Machine Knit Today*.
If you are not lucky enough to win you can get details of Many A Mickle Yarns by contacting them at Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF (Tel. 0422 882200).

UPDATE

Profitable Machine Knitting brings you the best and brightest new products and ideas of interest to the machine knitter

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THIS MONTH'S 'FREEBIE'

'FREEBIES'

Sweaterbags are durable garment protectors complete with zip closure and are ideal for storing garments (being insect proof!) or for presenting knitwear to customers. By courtesy of the Leicester Thread and Trimming Machine Knitting, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS. Trade enquiries can be made to the manufacturer at 107 Berkby Road, Leicester LE4 7LG. Customers can find the sweaterbags under the Newey label in haberdashery departments and wool shops.

INDIAN INFLUENCES

At the trade exhibition Fabrex, some interesting knitted fabrics were shown by Amanda Tully who is much influenced by India. Amanda uses her fabrics as a basis for embroidery and openwork and further surface embellishments.

BRIGHT KIDS

King Cole have launched a book of children's designs to support their innovative new yarn 'Funky & Chunky'. It's a 100% acrylic yarn in 100g balls and comes in three vibrant colourways of 'Jazz', 'Rap' and 'Rave'! The Book — Number 8 — retails at £2.25.

AMANDA TULLY AT FABREX

Manufacturers Ltd, we have 12 sweaterbags to give away. Just send a postcard with your name and address marked 'Sweaterbag' to Profitable

OH BABY!

You'll love it or hate it! It's the new ribbon from Offray featuring rows of young babies.

FUNKY & CHUNKY FROM KING COLE

You may want to use it as an original trim for baby garments and is to be found in haberdashery departments and wool shops.

THE NEW MOOD

As always we like to feature designs from all sources. To illustrate current trends we show one of the new long knitted tunics to be worn with leggings or opaque tights, and two sweaters in the newest black/white mood. Both are from the Empire stores catalogue available from this firm at 18 Canal Road, Bradford, Yorks.

KNITTING ACCESSORIES

New accessories from Betty Gannon are worthy of note. A three tier cone stand in natural wood holds three small plastic cones and gives a slight twist to the knitting yarn. Price £15.50 incl of p&p. Weighting rods made of stainless steel come in packs of five rods of various lengths and cost £9.99 per pack incl p&p. Threaded through the knitting the weights hang on the rod not on your knitting, thus avoiding snagging and spoiling. Ideal for knitted skirts.

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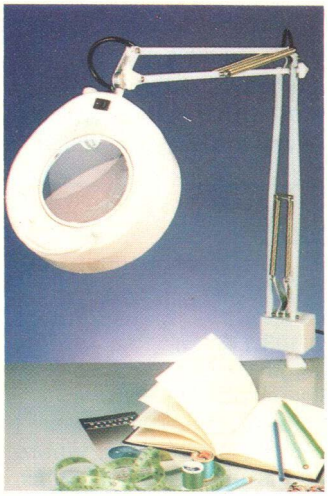


DAYLIGHT FLUORESCENT MAGNIFIER

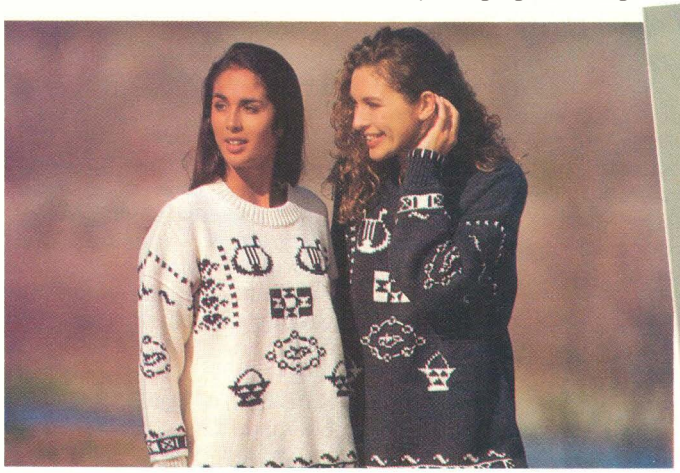
Details from Betty Gannon at 25 Ramsden Wood Road, Walsden, Todmorden, Lancs OL14 7UD (Tel. 0706 812522).

ILLUMINATIONS

Following the success of the Daylight Magnifying Lamp and floor stands, Daylight Studios has produced an up-market lamp — the Daylight Fluorescent Magnifier which is supplied with a 22W circular 'colour matched' fluorescent tube which provides a high light output, even light distribution and virtually no heat emission. Ideal for anyone requiring good magnification for extended periods of time or for intricate work. The RRP of the lamp is £99.00 inclusive of VAT. Details from Daylight Studios, 223A Portobello Road, London W11 1LU (Tel. 071 229 7812).

PACKAGED FASHION

For those with a reasonably large output, Fashionpak have a complete range of gift and other packaging including Fashion Boxes and fancy carrier bags. In various colours and sizes, the minimum order is for 100 pieces. Information from POS Promotions Ltd, 110 Warner Road, London SE5 9HQ (Tel. 071 737 5100).

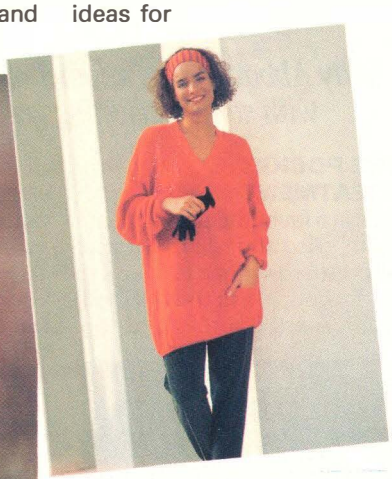


CURRENT FASHION FROM EMPIRE STORES

SIRDAR — DESIGNER KNITTING WITH JEFF BANKS

JEFF BANKS KNITWEAR CONTRIBUTION

Sirdar plc the hand-knit company has joined forces with designer Jeff Banks who is closely associated with the TV programme 'The Clothes Show'. The result is a book of Jeff's 12 fashionable designs, backed for the first time with a 45 minute video-tape of his ideas, design inspirations plus demonstrations of techniques featured in the garments. A hand-knit book with ideas for everyone — and we feature a currently popular fashion trend — a long-line tunic in fine rib with side splits.



MOHAIR KITS

The Mohair Centre (Brickfield Angoras) now has available a price list and shade card — originally launched in the spring but still topical. Machine knit kits are available and patterns are free with the yarn. For details of yarns and kits contact Jacky and Martin Webb, Brickfield Angoras, The Mohair Centre, Brickfield Farm, Laughton Road, Chiddingly, Lewes, E. Sussex BN8 6JG (Tel. 0825 872457).

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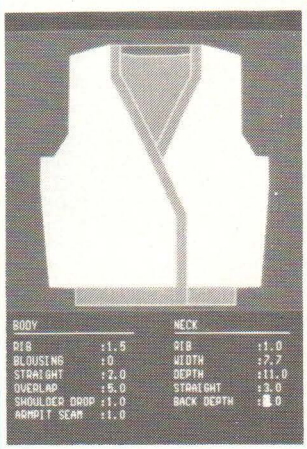

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TIME IS MONEY

Betty Abbott shares another of her classic garments with some interesting knitting techniques

I AM sure that most of us have a collection of simple garments which form the basis of the garments we knit. With just a little thought and extra effort an ordinary cardigan can become an integral part of an elegant wardrobe.

DISGUISING FIGURE FLAWS

The pin tucked yoke lifts this little cardigan into a class of its own. Use your very best finishing skills to keep the lines clean and sharp. Drawing the eye to the front shoulder area helps disguise other figure flaws. Choose a plain or very slightly textured fabric so that the yoke remains the focal point. Team with a matching skirt or trousers for a very smart suit.

I have included the adaptation of my basic pattern. To convert it back to its plain form, shape the fronts every 6th row instead of every 12th and work the shoulder shaping on the same rows as the back.

THE POCKET TREATMENT

This is a favourite pocket treatment, crisp and tailored. If you are unsure where to place it (or forget), press the finished front, mark the row and the end stitches of the pocket width, cut the yarn halfway between these stitches and carefully unpick back to them. Turn the front upside down, wrong side facing and pick up the open stitches. Knit twice the depth of pocket, take off on WY and work pocket band and closure as given in the pattern.

You may feel more comfortable if the remaining open stitches are placed on a stitch holder or have yarn threaded through them to prevent ladddering. With a little patience in the unpicking this works well in some ribbed fabrics. My pocket is positioned 12.5cm above welts, 2.5cm from the side seams.

THE PATTERN

Note: The pattern is not written completely in our 'usual' house style, as Betty has useful comments and tips right through.

***MACHINES**: These instructions are written for standard gauge machines with ribber*

***YARN**: TEX Pure New Wool 2 ends of 2/100 **OR** single end fine 4 ply equivalent*

***FIBRE CONTENT**: 100% Pure Wool*

***STOCKISTS**: No specific stockist for this industrial wool yarn, although companies like Ridgeway Yarns (5 High Street, Husbands Bosworth, Lutterworth, Leics LE17 6LJ — Tel. 0858 880394) and Uppingham Yarns (North Street East, Uppingham, Leics LE15 9QT — Tel. 0572 823747) sell industrial weight wools at very reasonable prices. Alternatively, substitute a wool or wool mix yarn which will knit to the tension stated*

SIZES

To suit bust 81[86-91:96-101]cm.
Finished measurement 98[103:110]cm.
Length 71.5cm.
Sleeve seam 45.5cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

2 ends 2/100 TEX — or equivalent (see materials and stockists).
Approx 440[470:500]g in MC.
9 small buttons.

MAIN TENSION

32 sts and 44 rows to 10cm measured over st st after steaming and leaving to dry completely (tension dial approx 5• = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 12.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

With RB in position set machine for 1x1 rib. Push 159[165:177] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T••/••, K39 rows.
Using T3/4, K1 row.
Transfer sts to MB*.
Set RC at 000. Using MT, K until RC shows 90. Place a marker at each edge. K until RC shows 178[176:170].

SHAPE ARMHOLES

Dec 2[2:3] sts ff at each end of next and every foll 6th row 4[4:2] times in all — use multiple prong transfer tool set to 4 for 2 st dec and to 5 for 3 st dec. K0[0:6] rows. Dec 0[0:2] sts ff at each end of next and every foll 6th row 3 times in all. 143[149:153] sts. K until RC shows 282[284:284].

SHAPE SHOULDERS AND BACK NECK

Using a separate piece of MC, cast off 37[41:43] sts at centre.

Push 53[54:55] Ns at opposite side to carr to HP. Set carr for HP and K1 row. Cast off 3 sts at beg of next row always taking the yarn around the first inside N in HP, push 11[12:13] Ns at opposite side to carr to HP on next row. K1 row. Cast off 3 sts at beg and push 12 Ns at opposite side to carr to HP on next row, K1 row. Push 12 Ns at opposite side to carr to HP on next and foll alt row. CAR. Push Ns to UWP and K1 row. WK.
CAL. Push Ns nearest carr to UWP and complete to correspond with first side.

POCKET LININGS
Push 48 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K until RC shows 112. Take off on garter bar or WK.

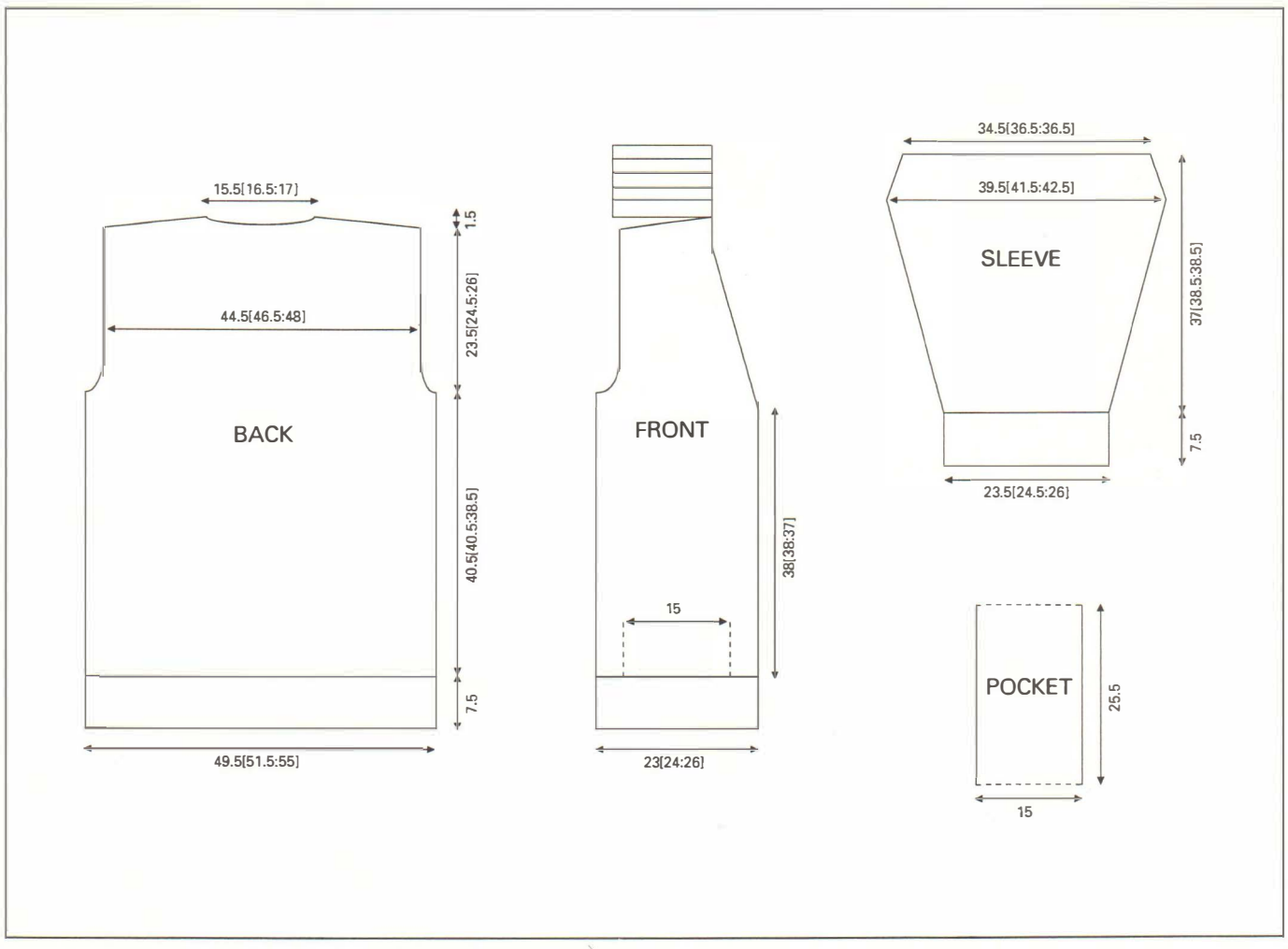
LEFT FRONT
With RB in position set machine for 1x1 rib. Push 75[77:83] Ns on MB and corresponding Ns on RB to WP. Work as given for back to *. Inc 0[1:0] st. 75[78:83] sts.
Set RC at 000. Using MT, K until RC shows 56.
SHAPE POCKET OPENING
At L side leave 8 Ns in WP and push next 48 Ns to HP. Disconnect RC and remove MC. Set carr for slip/part/empty. K (it will be the centre 48 Ns which are pulled forward) the row using nylon cord. Push same 48 Ns forward so that the nylon cord slides behind latches. With wrong side facing, hang top of one pocket lining, pull back sts forward over closed latches. Set carr to K and reconnect RC. Using MC, K until RC shows 90. Place a marker at L edge. K until RC shows 168[168:162].
SHAPE FRONT
Dec 1 st ff at front edge (use 3 prong tool) on next and every foll 12th row 9 times in all, *at the same time* when RC shows 178[176:170]
SHAPE ARMHOLE
Dec 2 sts ff (as given for back) at armhole edge on next and every foll 6th row 4[4:5] times in all. K until RC shows 264[266:266]. 58[61:64] sts.
SHAPE SHOULDER
Set carr for HP and always taking the yarn around the first inside N in HP, push 14[16:16] Ns at opposite side to carr to HP on next and every foll alt row 2[1:4] times in all. K1[1:0] row. Push 15[15:0] Ns at opposite side to carr to HP on next and every foll alt row 2[3:0] times in all.

SHAPE YOKE
Using 1x1 ribber tool (the needle pusher ruler), bring forward a total of 11[13:15] alternate Ns centred on '0'. Transfer sts to adjacent Ns and WK *or* remove on to garter bar after K1 row at T7.
Push 47[48:49] Ns to WP. Pick up sts from below WY and hang evenly on to Ns, *or* if using garter bar, use a claw weight to stop sts 'bouncing', hang sts on to Ns and unravel last row.
PIN TUCK SEQUENCE
Using MT, K1 row. (Brother machines, see useful tip below). Counting from L, bring first and alternate Ns forward (to HP). Set carr for slip/part/empty. Using MT-1, K1 row. Set carr for st st and using MC (or a contrast) and MT, K6 rows. Counting from L, bring 2nd and every foll alt N slightly forward. Hang loops made on slip row evenly along the row. K2 rows. Rep from * to * 4 times in all (4 pin tucks in all).
Brother machines: Hang a clip on MB cast on comb, taking care that yarn is not caught. K the slip row, drop comb (which hangs on loops formed). Close pin tuck by lifting loops on comb forward and up over selected alternate Ns.
All machines: WK or take sts off on garter bar.

RIGHT FRONT
Work as given for left front reversing shapings and reading R for L and vice versa.

JOIN SHOULDERS
Push 47[48:49] Ns to WP. With right side facing, replace sts from back shoulder (from below WY or garter bar) evenly on to Ns. Push Ns forward so sts are behind latches. With wrong side facing, replace sts from corresponding front shoulder into N hooks. Pull back sts forward over closed latches. Using MT+4, K1 row and latch off.

SLEEVES
With RB in position set machine for 1x1 rib. Push 75[79:83] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T0/0, K39 rows. Using T3/4, K1 row. Transfer sts to MB.
Set RC at 000. Using MT, K6 rows. Inc 1 st at each end of next and every foll 6th row 26[27:27] times in all. 127[133:137] sts. K until RC shows 164[170:170].



SHAPE TOP
Dec 2 sts ff (as given for back armholes) at each end of next and every foll 6th row 4[4:5] times in all. 111[117:117] sts. K4 rows. Using MT+4, K1 row. Place a marker on centre st and latch off.

POCKET BAND
With RB in position, push 48 Ns on MB and corresponding Ns on RB to WP. Set ribber for FNR. CAR. Using MC, cast on and K2 tubular rows. On MB, bring 1 N at each edge to WP and fill with heel of adjacent st. Work in rib for 11 rows at the minimum T your machine will K without forcing. Work 1 row at this minimum T+2. Transfer sts to MB. Pull Ns forward and K1 row at MT. Transfer each edge st on to 2nd N. On MB near pocket band, bring 48 Ns forward. With right side facing, hang bottom of pocket lining (there will be 47 sts, loop yarn from pocket over end N to make 48). Place these sts behind latches. Now using garter bar lift off (or WK) the 48 sts from pocket band and rehang on to pocket lining sts, behind latches again. With wrong side facing, hang cardigan front:
Pick up the row immediately below nylon cord and hang *in* the latches. Now carefully pull back sts forward over closed latches. You will need to do this manually one by one. Using MT+4, K1 row. Latch off. Pocket comes from machine with invisible inside seam between front and lining and with a neat row of reverse st st at base of band.
Finish on outside by mattress stitching band 1 st from selvedge to st file above pocket, noting that seam will not match row for row. In a fine 4 ply the 12 row band sits over 9 rows of st st. Close side seams of pocket lining. For the neatest finish use tails of yarn from lining and band for seaming.

STRAPPING
LEFT FRONT
With RB in position set machine for 'H' and FNR. Push 155[157:157] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. T0/0 using MC, work cast on row, hang comb and weight. Using T1/1, K2 rounds tubular*. At L selvedge inc 1 st on MB only (fill with heel of edge st).
Set RC at 000. T1••/1••, K19 rows. T2••/2••, K1 row. Place a marker on centre st and WK.
RIGHT FRONT
Work as given for L front to *. At R selvedge inc 1 st on MB only (fill from edge st as before). Set RC at 000. Using T1••/1••, K10 rows. Position buttonholes from R. First buttonhole Ns 3 & 4 and MB N between, leave 11 RB Ns, work buttonhole over next 2 and MB N between — rep as set until a total of 9 buttonholes have been worked. With empty Ns in WP, K1 row. Take loop off centre N (MB) of each hole with double eyed transfer tool, twist and rehang using other end of tool. K until RC shows 19. Using T2••/2••, K1 row. Place a marker on centre st and WK.
BACK NECK
Work as given for left front, over 46[47:49] Ns, but *do not* inc at selvedge.

TO MAKE UP
Block and steam press pieces to correct measurements. Set in sleeve, matching shapings and centre marker to shoulder seam. Join side and sleeve seams, matching markers. Join strappings neatly, seams follow shoulder seams. Check length against fronts, steam out carefully to fit, pin on ironing board to set. Back stitch or link to fronts and neck through open sts.
Sew on buttons to correspond with buttonholes.

MORE IDEAS!
To adapt a favourite cardigan pattern of your own, choose a set in sleeve rather than a dropped shoulder so that the shoulder width is not exaggerated.

The back, sleeves and fronts up to the front shaping remain the same. Take back shoulders off on to WY, rather than casting off.

Knit a sample of pin tucks to establish by how many rows the fronts need shortening. Shorten the fronts above the armhole by this number (A).

Double the rows between front shapings — e.g. if pattern says dec 1 st every 6th row, alter to 1 st every 12th row. The extra sts give the ease below the pin tucks.

K to A. Work shoulder shaping evenly across rem sts, the same slope as back shoulder — e.g. 8 rows.

Decrease to same number of sts as on back shoulder. Take off on garter bar or WK and rehang, dec evenly across, or double up sts as main pattern. Work sequence of 4 pin tucks and close shoulder seams as main pattern.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER
MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

MOTIF KNITTING FOR CHILDREN

MONSTERS FOR MONSTERS?

Sylvia Howse looks at 'Dinosaurus Decoratus'!

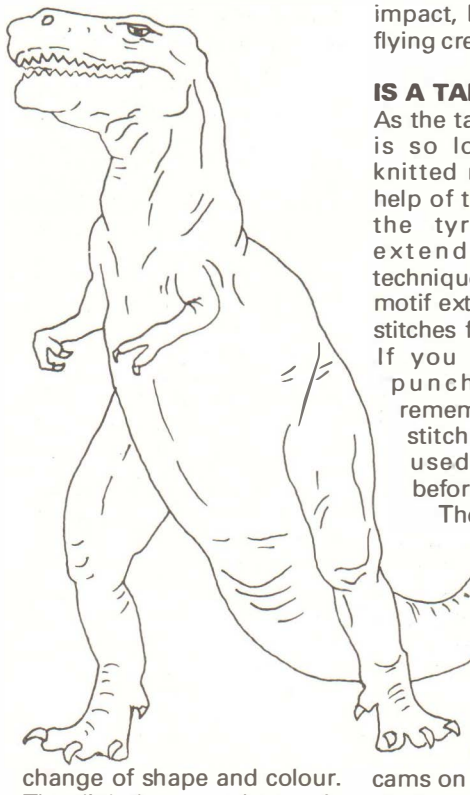
LAST month, we explored ways of livening up children's motif sweaters and illustrated this with a penguin sweater. The background in this month's sweater is more elaborate, with greater scope for developing your own ideas — for who knows what weird and wonderful plants, trees or rocks existed in prehistoric times? Detailed instructions for the Dinosaurs sweater follow, but as I said in the last issue, we are taking a voyage around a motif together — and I'll be delighted if you find an untrodden path!

The embroidery techniques are simple, but effective, so that no two sweaters turn out exactly alike. The result is so eye-catching, it doesn't matter that it takes a little longer than usual. Of course, it is possible to set the scene by suggesting the outlines of plants, if you are pressed for time. In this series, there will be ways of elaborating on a theme or leaving it sketchy, whatever your inclination. On the other hand, if you have spent time embroidering all the details it will show and your customers will be tempted.

THE DINOSAURS AND THEIR ENVIRONMENT

I have used a 'shocking' colour for my dinosaurs, a colour which seems to suit their nature. You could use a mottled or knobbly yarn, if you have some in stock — but make sure it's bright — you don't want the creatures to fade into the background! They can be livened up with gold eyes using French knots. Make the eyes as luminous as you like with glittery yarn, or sew on a bright bead if the sweater is for an older child. French knots are also useful for the tyrannosaurus's knobbly back and tail. (Note my familiarity with their names, thanks to some good picture books!).

Having machine knitted my dinosaurs, I created their environment with different types of vegetation. The swirly plants are backstitched and can be spread everywhere — like weeds — if you wish. Long stitches are best avoided in case they catch, so on some of the plants I have staggered the straight stitches. There are daisies and star-like flowers for a change of shape and colour. The diplodocus at the top is a water-loving creature, that's why I've given him a few waves to make him feel at home. For dramatic impact, I have added a few flying creatures.



IS A TAIL A PROBLEM?

As the tail of the diplodocus is so long, it has to be knitted manually with the help of the chart. The tail of the tyrannosaurus also extends a little. This technique is useful when the motif extends beyond the 24 stitches for only a few rows. If you mark it on your punchcard, you will remember to pull out the stitches. If you have not used this technique before:

The punchcard carries on doing its job, but you have to pull out to UWP all the needles marked in colour on the chart; these extend beyond the cams on the right in the case of the tyrannosaurus, and left in the case of the diplodocus. Do this line by line until you reach the end of the extensions. The pulled out needles beyond the cams will have knitted in the contrast yarn.

SLEEVES AND BACK

Your available time will dictate how many special touches you add. For a change of sleeve interest, flying creatures have been embroidered, so there is no problem with floats. Let them fly further down if you like.

FLOATS

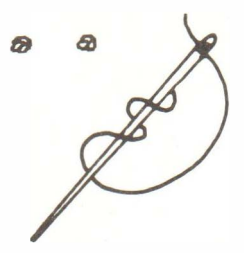
"What about the floats on the dinosaurs?" I hear you say. Hook them up as you go along and then cover them as in the instructions for the sweater (under 'to Make Up'). It would be a pity to sacrifice a good shape for the sake of avoiding floats at all costs.

OTHER COLOURWAYS

Alternative colourways will create a different impression. For example, your dinosaurs will be just as fierce, but show more contrast, if you knit the sweater in navy, the dinosaurs in red with the repeat motifs in green. Keep gold for the flora and green for the plants. Carry the red into the sleeves.

I hope you enjoy knitting this sweater and adding your own dramatic bits. For a more gentle theme, join Teddy and me for lunch in the next issue.

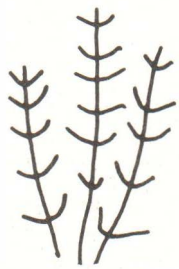
Embroidery stitches used on the sweater



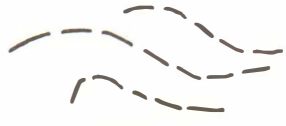
French knots are useful for adding 'eyes' — of creatures or plants!

Lazy daisy —use B or C

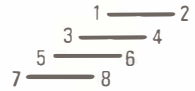
Straight stitches — use A



Straight stitches and backstitch — use A



Backstitch — use E



Modified stem stitch for flying creatures — use B or C

Straight stitches into central point — use D

Child's Dinosaur Sweater

Illustrated on page 16

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Yarnarama Pennine 4 ply*
***FIBRE CONTENT**: 100% Acrylic*
***COLOUR**: We used Shade 118 Royal Blue (MC), Shade 113 Emerald Green (A), Shade 131 Shocking Green (B), Shade 115 Gold (C), Shade 199 Turquoise (E)*
***STOCKISTS**: To obtain this yarn, please write to Yarnarama, Webbs Land, Tanfield Lane, Wickham, Hants PO17 5NS*

SIZES
To suit chest 66[71:76:81]cm.
Finished measurement 76[84:90:100]cm.
Length 44[47:51:53]cm.
Sleeve seam 29[33:35:37]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yarnarama Pennine 4 ply.
1 x 500g cone in MC.
Approx 50g in each of A and D.
Small quantities of C, D and E.

MAIN TENSION
30 sts and 41 rows to 10cm measured over st st (tension dial approx 7 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS
Punch cards before starting to knit.
Punchcard 1 is repeat pattern.
Punchcard 2 is 'fierce' tyrannosaurus.
Punchcard 3 is long tailed diplodocus.

SPECIAL NOTE
Mark punchcard where Ns have to be put into UWP manually.
Use short lengths of MC to bind either end of each motif.

BACK
With RB in position set machine for 1x1 rib. Push 114[126:136:150] Ns on MB and corresponding Ns on RB to WP. *Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K26 rows**. Transfer sts to MB.
Set RC at 000. Using MT, K1 row. Insert punchcard 1 and lock on first row. Set carr to select/memorise for patt and K1 row. Release card and work in Fair Isle using MC in feeder 1/A and A in feeder 2/B. K until RC shows 12***. Continue in st st throughout and K until RC shows 90[98:110:114]. Place a marker at each edge. K until RC shows 164[176:188:194].
SHAPE NECK
Using nylon cord, K 74[80:85:92] sts at L by hand, taking Ns down to NWP. Cont on rem 40[46:51:58] sts at R for first side. K1 row. Cast off 2 sts at neck edge on next and foll alt row. WK over rem 36[42:47:54] sts.
CAR. Unravel nylon cord from 34 sts nearest carr bringing Ns down to WP. Cast off.
CAL. Unravel nylon cord from rem 40[46:51:58] sts bringing Ns down to WP. Complete to correspond with first side.

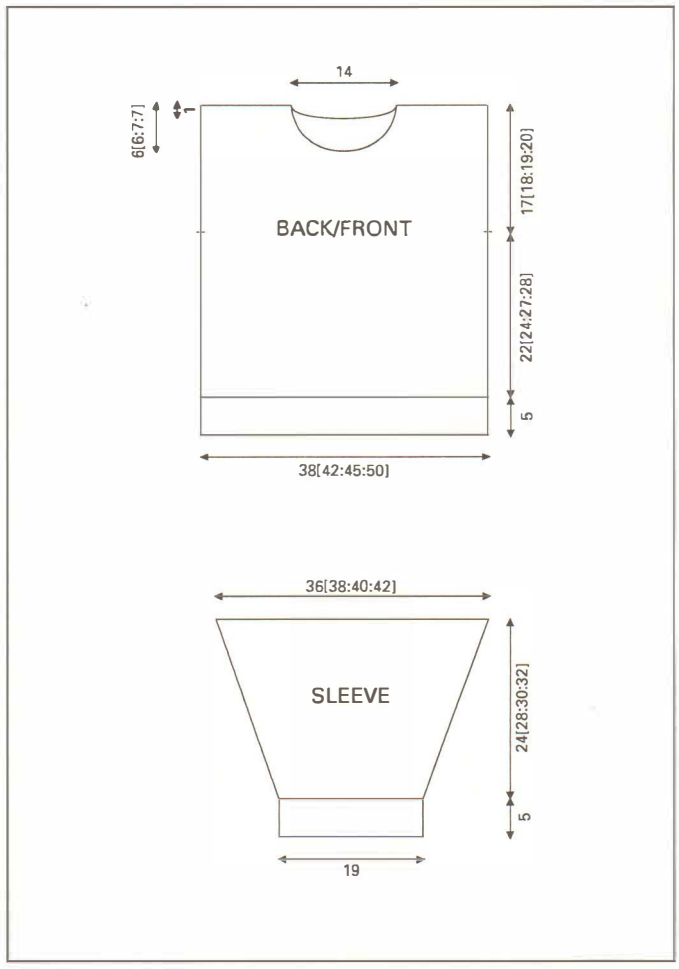
FRONT
Work as given for back to ***. Insert punchcard 2 with tail of tyrannosaurus at R and lock. Using MC, K5 rows. Set carr to select/memorise for single motif, placing cams on Ns 36 and 12 to L of centre '0' and K1 row. RC shows 18. Release punchcard and set carr for Fair Isle, using MC in Feeder 1/A and B in feeder 2/B, ***pulling out all Ns to UWP as on Chart 1*** (see article on page 13) on 7th to 16th rows inclusive. When RC shows 72, remove punch card and insert punchcard 3, with tail of diplodocus on L. Lock on first row. K until RC shows 75. Set carr to select/memorise for single motif, placing cams on Ns 12 and 36 to R of centre '0' and K1 row. Release punchcard and set carr for Fair Isle, using MC in feeder 1/A and B in feeder 2/B, ***pulling out Ns to UWP as on Chart 2*** on 1st to 18th row inclusive. Continue in Fair Isle patt until RC shows 127, *at the same time* when RC shows 90[98:110:114] place a marker at each edge. When RC shows 127 continue in st st and MC throughout. K until RC shows 144[156:164:170].
SHAPE NECK
Using nylon cord, K 72[78:83:90] sts at L by hand, taking Ns down to NWP. Cont on rem 42[48:53:60] sts at R for first side. K1 row. Cast off 2 sts at neck edge on next row, K1 row. Dec 1 st at neck edge on next and every foll alt row 4 times in all. K until RC shows 168[180:192:198]. WK over rem 36[42:47:54] sts.
CAR. Unravel nylon cord from 30 sts nearest carr bringing Ns down to WP. Cast off.
CAL. Reset RC at 144[156:164:170]. Unravel nylon cord from rem sts bringing Ns down to WP. Work to correspond with first side.

SLEEVES
With RB in position set machine for 1x1 rib. Push 58 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back from * to ***. Return punchcard to first row and lock. Inc 1 st at each end of next and every foll 4th row 25[28:31:33] times in all. 108[114:120:124] sts. *At the same time* when RC shows 91[103:115:121] set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle using MC in feeder 1/A and A in feeder 2/B. K until RC shows 102[114:126:132. Cast off.

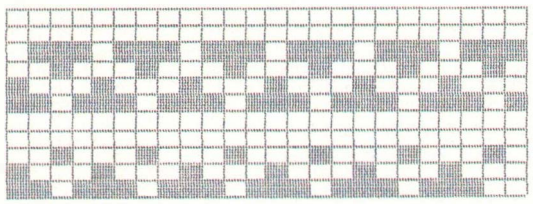
NECKBAND
With RB in position set machine for 1x1 rib. Push 128[128:130:134] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K until RC shows *18. Transfer sts to MB. Using MT, K1 row and WK.

COLLAR (Optional)
Work as given for neckband to *. K until RC shows 35[35:37:41]. Cast off.

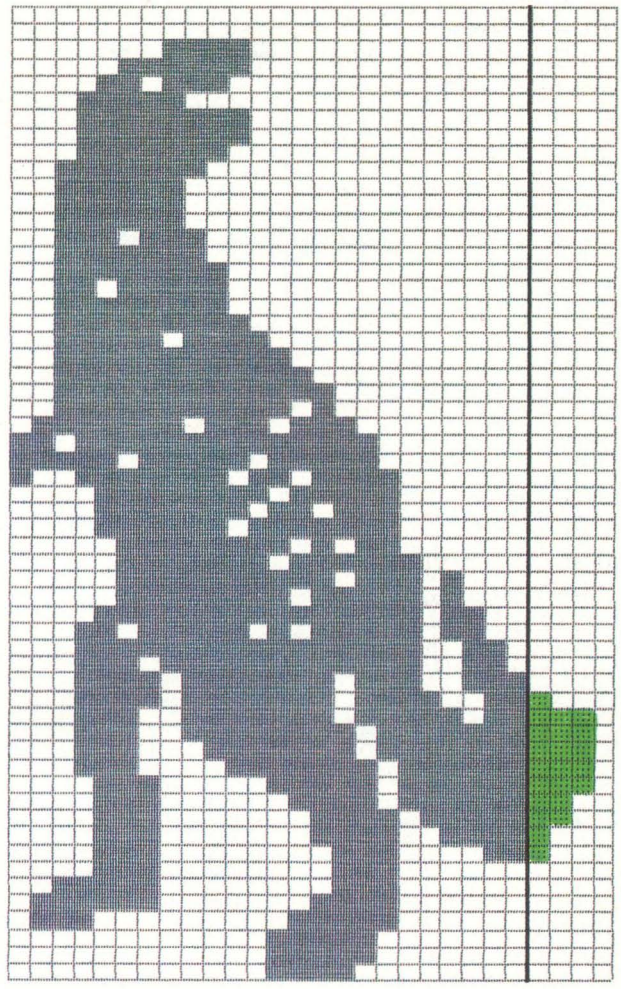
TO MAKE UP
Block and lightly steam pieces to correct measurements. See article on page 13 and photograph for embroidery: Using C, make a French knot for each dinosaur's eye. Using A, make French knots down back and dip in tail of tyrannosaurus. Using C, embroider flowers in lazy daisy stitch. Using B or C, embroider flying creatures in modified stem stitch, with lazy daisy for head and straight sts for claws. Using E, backstitch water. Using A, embroider vegetation in



straight stitches and using D, embroider flowers.
Join R shoulder seam (either graft or put back on to the machine right sides together and cast off). Pin neckband in position on right side and finish by backstitching through last row worked in MC. Join L shoulder seam. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to inside and slipstitch down. Sew collar in position inside neckband. Fusible nylon fabric can be ironed behind motif areas if desired — to protect and neaten — use brown paper to protect other areas of work whilst ironing this on.



PUNCHCARD 1



PUNCHCARD 2 CHART 1

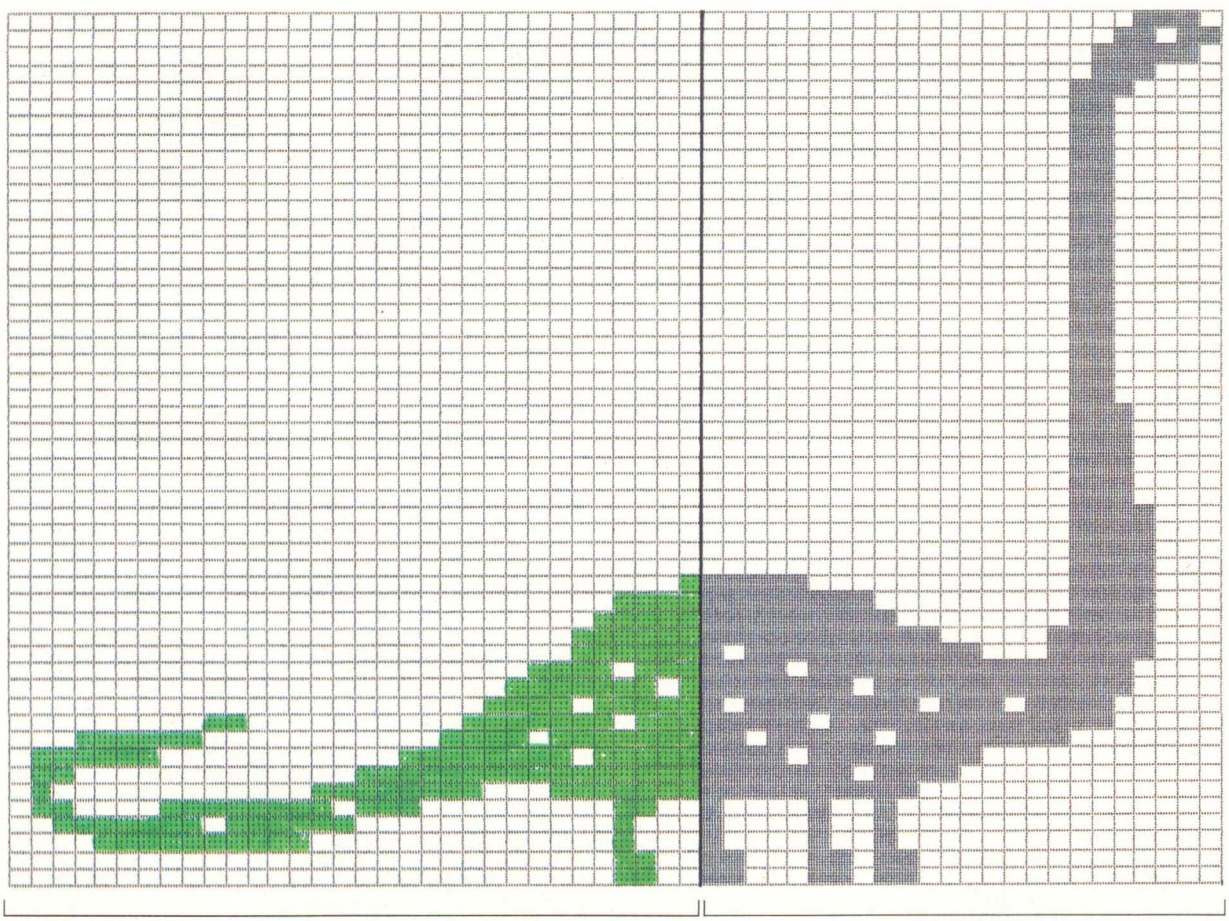


CHART 2 PUNCHCARD 3

Sylvia Howse

Valerie Taylor

Girl's Chunky Mohair Coat

Illustrated on page 17

Illustrated here are details from mother's coat

***MACHINES**: These instructions are written for chunky machines with ribber*
***YARN**: The Yorkshire Mohair Mill Kaleidescope Collection Gold Award Mohair and Bramwell Artistic and Silky*
***FIBRE CONTENT**: The Yorkshire Mohair Mill Kaleidescope Mohair is 78% Mohair, 13% Wool and 9% Nylon; Bramwell Artistic is 100% Acrylic; Silky is 100% Bright Acrylic*
***COLOUR**: We used Kaleidescope Collection Gold Award Mohair in Shade 2233 (MC); Silky in Cream (MC) and Artistic in Aran (C)*
***STOCKISTS**: If you have any difficulty in obtaining these yarns, please write to The Yorkshire Mohair Mill, Gibson Street, Bradford BD3 9TS or F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancs BB5 5TU*

SIZES

To suit chest 51-56[61-66]cm.
Length 37.5[40]cm.
Sleeve seam 25[30.5]cm.
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS

The Yorkshire Mohair Mill Kaleidescope Collection Gold Award Mohair.
1 x 400g cone in MC.
Bramwell Artistic.
1 x 500g cone in C.
Bramwell Silky.
1 x 500g cone in MC.
2 x 20mm button moulds.
Approx 0.5m beaded trim.
Oddment of satin to match MC to cover button moulds.

MAIN TENSION

16 sts and 16 rows to 10cm measured over st st using one end of Mohair and one end of Silky together throughout (tension dial approx 8•).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 12.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE

One end of Mohair and one end of Silky used together throughout — the yarn combination is referred to as MC in the pattern.
Garment is worked sideways. When pulling Ns out to HP or returning to UWP, always take the yarn around the first inside N in to prevent a hole.
Artistic is used 3 ends together throughout. Wind off 2 medium sized balls of yarn before starting to knit. Thread one end from each ball and one end from cone through the same tension mast and into carr feeder, treating strands as though they were the one yarn throughout. The 3 ends together are referred to as C in the pattern.

MAIN BODY

Push 60[65] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K8 rows. CAR. *Set carr for HP and push 10 Ns at opposite side to carr to HP (see patt note) on next and foll alt row, K1 row. Push 5 Ns at opposite side to carr to HP on next and every foll alt row 7[8] times in all, K1 row. 5 sts rem in WP. Push 5 Ns at opposite side to carr to UWP on next and every foll alt row 7[8] times in all, K1 row. Push 10 Ns at opposite side to carr to UWP on next and foll alt row*, K7 rows. CAL.

SHAPE ARMHOLE

Cast off 21 sts at beg of next row, K1 row. Cast on 21 sts at beg of next row.

SHAPE BACK

CAR. K12 rows. Rep from * to *. Place a marker at L (centre back). K12 rows. Rep from * to *. K11 rows. CAL.

SHAPE ARMHOLE

Cast off 21 sts at beg of next row, K1 row. Cast on 21 sts at beg of next row.

SHAPE FRONT

K6 rows. CAR. Rep from * to *. K8 rows and WK.

SLEEVES

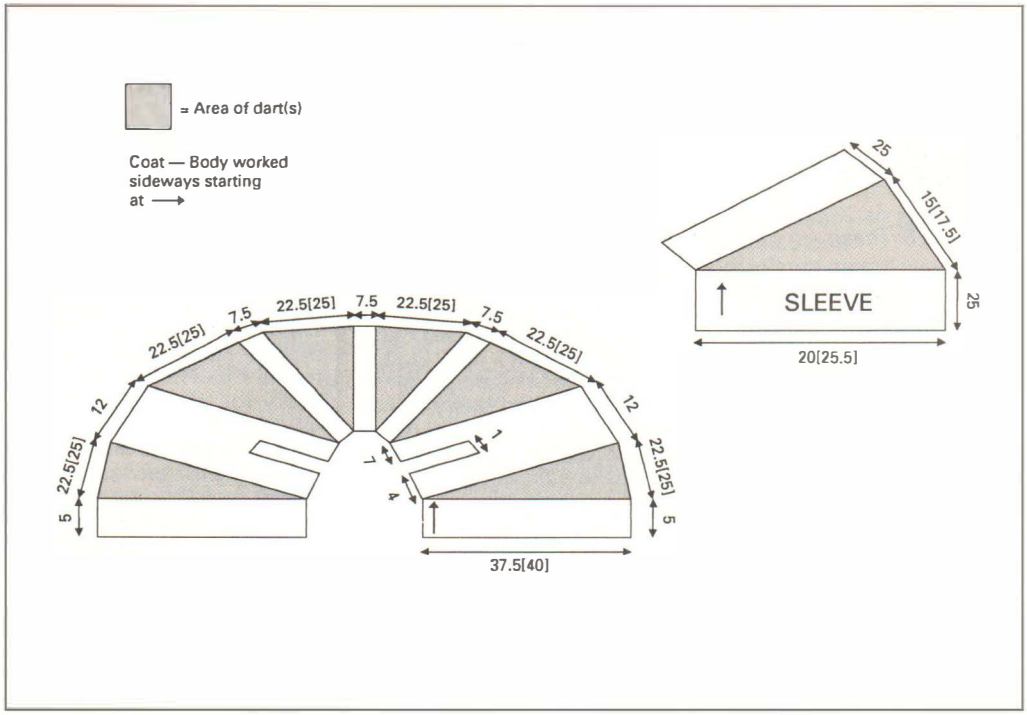
Set RC at 000. Push 32[41] Ns to WP. Using MC and MT, cast on by hand ('e' wrap) and K until RC shows 40. Using C, K2 rows. Using MC, set carr for HP and push 5 Ns at opposite side to carr to HP (see patt note) on next and every foll alt row 6[7]

times in all. 2 sts rem in WP. K1 row. CAR. Push 5 Ns at opposite side to carr to UWP on next and every foll alt row 5[6] times in all, K1 row. Using C, push rem 5 Ns to UWP and K2 rows. Using MC, K40 rows. Cast off loosely.

CUFFS
With RB in position set machine for 1x1 rib. Push 29[31] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K16 rows. Transfer sts to MB. With wrong side facing, pick up bottom sleeve edge, gathering evenly along the row to fit. Using T10, K1 row and cast off.

FRONT BANDS
Join shoulder seams.
Push 84[90] Ns to WP. With wrong side facing, pick up 8 sts from back neck centre to shoulder, pick up rem sts from below WY, inc 8[9] sts evenly along the row to fit. Using T5, K16 rows. Using MT+1, K1 row. Using T5, K15 rows. Turn a hem by picking up loops from first row of band and cast off loosely.

EDGING
Push 3 Ns to WP. Starting at bottom left band, use 3 prong tool to pick up 3 sts from edge and hang on to Ns. **Using C and T3, K10 rows. Pick up next 3 sts from bottom edge and hang on to Ns. Rep from ** throughout, working along bottom edge, up front edge and neckband, down front edge, casting off when last 3 sts have been picked up (i.e. don't K 10 rows on the very last 3 sts. Work edging on sleeve cuffs as given for body edging.



TO MAKE UP
Block and lightly steam pieces to correct measurements. Form a pleat at top of sleeve by bringing the rows of C together. Stitch together at top of sleeve. Set in sleeve. Join sleeve seams. Cover button moulds with satin fabric. Sew one button at either side of garment as shown. Using MC, work a button loop on right front to correspond with button. Sew on beaded trim as shown.
Note: Coat is best lined. Use measurement diagram as a guide to buying lining fabric and shaping.
Sew lining in position all around front and neck edgings, make a hem in lining at bottom and leave lining free of bottom edge of coat. Slipstitch lining to inside of cuffs.

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Lady's Chunky Mohair Swing Back Jacket

Illustrated on page 23

***MACHINES**: These instructions are written for chunky machines with ribber*
***YARN**: The Yorkshire Mohair Mill Kaleidescope Collection Gold Award Mohair and Bramwell Artistic*
***FIBRE CONTENT**: The Yorkshire Mohair Mill Kaleidescope Mohair is 78% Mohair, 13% Wool and 9% Nylon; Bramwell Artistic is 100% Acrylic*
***COLOUR**: We used Kaleidescope Collection Gold Award Mohair in Shade 2298 (MC) and Artistic in Silver (C)*
***STOCKISTS**: If you have any difficulty in obtaining these yarns, please write to The Yorkshire Mohair Mill, Gibson Street, Bradford BD3 9TS or F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancs BB5 5TU*

SIZES
To suit Medium — Large
Length 66cm.
Sleeve seam 47.5cm.

MATERIALS
The Yorkshire Mohair Mill Kaleidescope Collection Gold Award Mohair.
2 x 400g cone in MC.
Bramwell Artistic.
1 x 500g cone in C.
2 x 20mm button moulds.
Oddment of satin to match MC to cover button moulds.

MAIN TENSION
16 sts and 18 rows to 10cm measured over st st (tension dial approx 6.).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE
See child's coat page 18 — but note that MC is used alone for this pattern (i.e. not stranded with another yarn).

MAIN BODY (KNITTED SIDEWAYS)
Push 106 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K14 rows. *Push 16 Ns at opposite side to carr to HP on next row, K1 row. Push 6 Ns at opposite side to carr to HP on next and every foll alt row 14 times in all. 6 sts in WP. K1 row. Push 6 Ns at opposite side to carr to UWP on next and every foll alt row 14 times in all, K1 row. Push 16 Ns at opposite side to carr to UWP on next row*. K13 rows. Rep from * to *. K13 rows. Rep from * to *. K6 rows. CAL.

SHAPE ARMHOLE
Cast off 40 sts at beg of next row, K3 rows. Cast on 40 sts at beg of next row.

SHAPE BACK
K6 rows. Rep from * to *. **K15 rows. Rep from * to * once**. Rep from ** to ** 5 times in all. K6 rows. CAL.

SHAPE ARMHOLE
Cast off 40 sts at beg of next row, K3 rows. Cast on 40 sts at beg of next row.

SHAPE FRONT
K6 rows. Rep from * to *. K13 rows. Rep from * to * K15 rows. WK.

SLEEVES
Push 60 Ns to WP.
Set RC at 000. Using MC and MT, cast on by hand ('e' wrap). K until RC shows 60. Using C (see patt note) and T6, CAR, set carr for HP and push 6 Ns at opposite side to carr to HP on next and every foll alt row 9 times in all, K1 row. 6 sts in WP. Push 6 Ns at opposite side to carr to UWP on next and every foll alt row 9 times in all, K1 row. Using MC and MT, K60 rows. Cast off loosely.

CUFFS
With RB in position set machine for 1x1 rib. Push 41 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K32 rows. Transfer sts to MB. With wrong side facing, pick up bottom sleeve edge, gathering evenly along the row to fit. Using T10, K1 row and cast off.

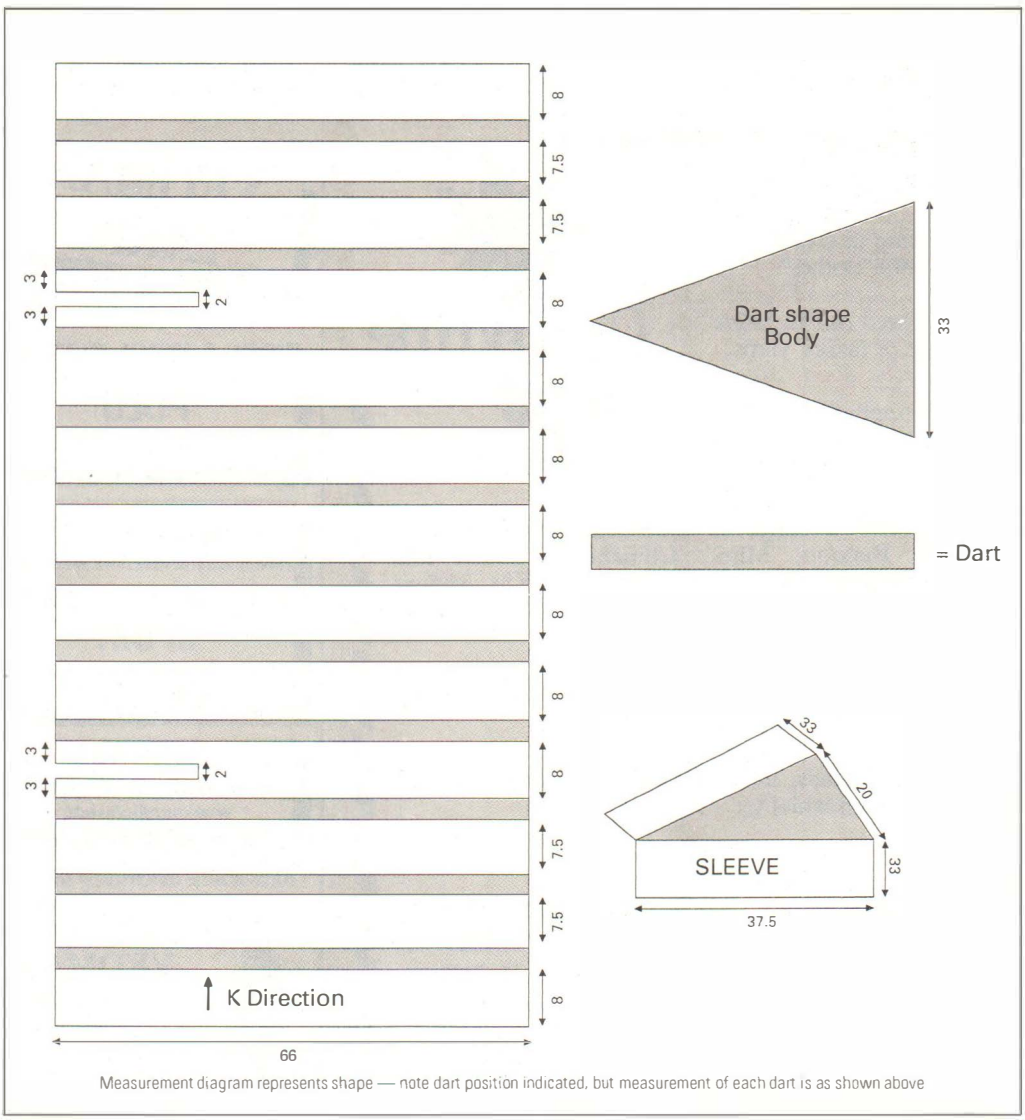
BANDS
CENTRE BAND
Push 70 Ns to WP. With wrong side facing, pick up 24 sts from back neck edge on to centre 24 sts. ***Pick up 7 sts from below WY of garment (at each side of centre), leave next N empty***. Rep from *** to *** throughout. Fill empty Ns using heel of adjacent st. Using T4•• and MC, K 24 rows. Using MT+1, K1 row. Using T4••, K23 rows. Turn a hem by picking up loops from first row of band and hang evenly along the row. Cast off loosely.

LEFT FRONT BAND
Pick up rem sts at L as given for centre, inc 1 st (fill empty N with heel of adjacent st) after every 7th st has been picked up from WY. Complete as given for centre band.

RIGHT FRONT BAND
Work as given for L front, reading R for L.

EDGING
Work as given for girl's coat see page 19.

TO MAKE UP
Work as given for girl's coat omitting reference to bead trim.



Measurement diagram represents shape — note dart position indicated, but measurement of each dart is as shown above

MARLENA

The background and knitting techniques for Irene Krieger's flower yoked cardigan design

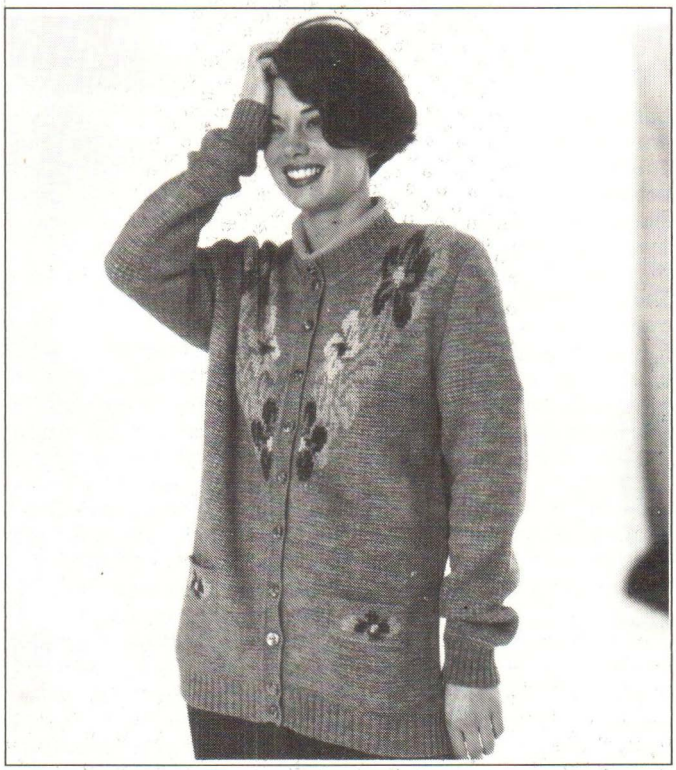
IT'S hard to imagine it now that I have the finished garment in front of me, but the idea for this design originally came from a line drawing of an Art Deco door knocker! I cannot even remember where I saw the original, but I think it was one of those artists' source material books where you get page after page of illustrations with a particular theme like flowers, borders, oriental birds etc. I do, however, remember being struck by the interweaving of the flowers and leaves and being a compulsive knitter, I no longer saw it as a door knocker but as a Jacquard pattern.

DOOR KNOCKER TO DESIGN

Having an idea and getting it translated into knitting are two different things as we all know. The design needed a lot of working on to get it into the pattern as you see it on the photograph. My first problem was that the drawing was vertical (how many angled door knockers have you seen?) and much too long to be usable in its entirety. Even though I am going to mention Creation 6, please keep reading even if you don't have it, because I have written the pattern for the 6000E without Creation 6. As you will have guessed by that sentence, Creation 6 came to my rescue. I am lucky enough to have a scanner fitted, so I was able to pass the scanner over the picture and up came the design on the screen. I was able to move the drawing so it was scanned as a diagonal. This, of course, was not the end of the story. The scanner converts anything it sees into the equivalent of stitches and rows and as we cannot have less than one stitch or one row, in order to maintain any sort of detail, what is a small drawing ends up being a large knitting design. I found I was able to get something usable by reducing the original on a photocopier. The length problem was easily solved by scanning the drawing in sections to see which part looked best when converted to stitches and rows.

FROM MIRROR TO BAVARIA!

The garment that you see is actually an adaptation of my original idea which was a two-colour knitted in 'V'-shaped yoke, which I have used to great effect on a dress. The 'V' shape was achieved by mirroring. This may sound familiar if you have come to see me at one of the various knitting shows around the country — as this design — in black on a red and black marbled background, is one I carry around as one of my samples. It was at one of these exhibitions, whilst showing the kind of thing that could be done with Creation 6, that I experimented with adding colour to the original design. Though the 'feel' of the design had changed completely, I found I really liked the effect. I am not quite sure why, but the results shouted 'Bavaria' at me so I decided to go with the flow and work on a classic garment that would show off the design.



TIME SAVING SPLIT

The finished width of the pattern is 48 stitches, but to save having to make a colour separation which would have resulted in a lot of work for both you and me, I have split the design. To make the pattern continue without interruption, the second part (on Stitch Pattern C) must be moved 10 stitches to the left or right, depending on which side you are knitting. If you are adjusting the pattern, make sure that you do not end up with less than 48 stitches in the shoulder area otherwise part of the pattern will disappear into the seams.

ACCOUNTING FOR THE 'EXTRA' STITCHES

The stitch graphs that are shown are for the actual pattern only. When you copy them you must add the extra control row at the top. In this control row, you will need to colour a single square at the top right to set the width of the pattern. The 'tramlines' at the side of the card will need to be coloured in the normal way. If you look at the patterns shown, you will see that there is an extra background stitch at the right which doesn't seem to be serving any purpose. I have included it for two reasons. The first is that having it gives the design an even number of stitches which means that it is automatically evenly placed on either side of the centre of the needle bed. This makes mirroring the pattern for the second side a good deal simpler because you do not have to take into account having one stitch less on one side. (Creation 6 users will have to make and store a mirrored image of the first pattern for the second side of the garment). Secondly, it conveniently provides a seam allowance so that none of the pattern itself is covered by the band. In fact, I have written another additional stitch into the pattern to give an even better seam allowance.

'ONE MORE' STITCH FOR CREATION 6

The Creation 6 'card' has a few rows of this stitch coloured at the bottom. This is necessary to make the computer see the pattern as four colour all the way up instead of three colour part of the way until the fourth colourway is introduced. These extra stitches go into the seam allowance of the band and will not affect the look of the finished garment in any way.

CHOOSE YOUR OWN 'SHOW THROUGH' COLOUR

Being knitted in quite a fine yarn, show through of the carried colours is inevitable so I have made it a feature of the design. In fact, I stretched the work sideways a bit when blocking out to accentuate the effect. You can control the dominant show through colour by changing the order in which the cards are superimposed. I have drawn the cards so that they slot together like a jigsaw puzzle, so no matter in which order they are entered, you will always have all parts of the pattern. The dominant show through colour is whatever you have used as Colour 'C'. Use the photographs as a guide and enter the card relating to the colour you want showing through most as the last card. Creation 6 users can change the order of their colours when in Knit a Pattern. The computer will ask you if the colour sequence is OK and you will need to follow the on screen prompts to swop them round so that your chosen colour becomes Col 'C'. Make sure that the order of threading is the same for all pieces of the garment, otherwise, due to the show through, they will appear different colours.

TWELVE WAYS TO INCREASE YOUR CRAFT FAIR SALES

Shirley Reygate c ncludes her useful and practical advice with her last six hot tips!

Last month the points considered were:

1. Be Honest About Your Work
2. Choose your Organiser with Care
3. Consider the Venue
4. Make your Table your Showcase
5. Have a varied price range
6. Be prepared to take orders

7. BE HELPFUL BUT NOT OBTRUSIVE

We all hate the sales lady who pounces the minute we walk into a shop. On the other hand, many a sale is lost by sitting with your head in a newspaper looking bored to death by the whole thing. Listen, watch and at the right time offer your help.

If you are asked for a navy cardigan in size 38 and you know you haven't got one, don't just say "Sorry I haven't a 38," and turn away. Instead try "Not 38 but I have a 36. I'm a very good judge of size and I'm sure it will fit". Or, "Not navy I'm afraid but that white is a 38 and also that beautiful purple. Purple is very popular this year".

You'd be surprised how many times you can sell a colour or style completely different to the one first asked for.

Hold garments up against yourself for customers to see. Tell them they can try them on. It helps if you have a mirror. Or a friend who will go to the cloakroom with them ostensibly to 'hold the door' but in reality to watch madam doesn't walk off with eight hours of your extremely hard work.

> 'Purple is very popular this year'

And smile until your back teeth ache!

8. TALK TO OTHER STALL HOLDERS

They are a tremendous source of help and information. Before the doors are open to the public go round looking at and admiring their work. Make it known that you always give a discount to other stall holders. It will repay you many times over in goodwill.

Ask them where their next craft fair is being held and where they were last week. What was their best fair, who was the organiser and which ones to avoid? Most are only too happy to pass on information and tips.

Jot it all down and don't forget to follow up those names and addresses as soon as you can. Remember, you are tapping experience. The most lucrative source of all.

9. HAVE SOME BUSINESS CARDS PRINTED.

They not only make you look more efficient, they are your customer's line of contact with you. Place a small pile at the front of your table for people to take and have another pile near your cash box ready to pop one in the bag with every purchase. Every one of your cards in someone's home or pocket is the means of another potential sale.

10. MAKE A LIST OF ALL YOUR VENUES

Have it printed and again, put a pile on the table and one in with every purchase. Then, when your customer is enthusiastically showing her new lacy top to a friend who decides she simply can't live without one, the list with your next fair detailed will be readily to hand.

11. BE PROFESSIONAL

Make sure your signs are neatly printed on proper card, not torn scraps of paper. Wash your table covering frequently and press it before every craft fair. Don't use old supermarket bags. Look in the craft magazines [*Ed's note* — check out our ads] for bag suppliers and choose smart carrier bags. You can even get your name printed on them. What better way to advertise?

12. FINALLY, DON'T TAKE IT ALL FOR GRANTED

Organisers like to change their craft workers from time to time to offer their visitors variety. Will you be dropped from your best venue just when you thought you had it made? Here's how you can lessen the chances of it happening.

It's been a brilliant day, you've been too busy to eat your cheese and pickle sandwich and your face aches with

> 'smile until your back teeth ache'

smiling. Best of all your cash box is full.

The very next day, make time to write a short note to the organiser thanking her for a well organised fair. Say that you hope the PTA fund or whatever did as well as you did and that you look forward to seeing her again next year.

An organiser's task is an extremely difficult one, and your appreciation will be remembered when it's time to send out those booking forms again next year.

MARLENA

THE BASIC PIECES

You will have no difficulty knitting up the design as the shaping only uses very simple techniques (no holding!). The pocket linings, which are knitted tubular to save stitching up, are attached afterwards. All you have to do is make the opening which I have explained in detail within the pattern. This is written as a separate section so if you feel that you would benefit from a trial run, it is very easy to find. There are no other instructions with it that might confuse. Rather than positioning the stitch pattern to fit on to the garment, the instructions tell how to set the work on the machine so that it automatically comes in the correct place.

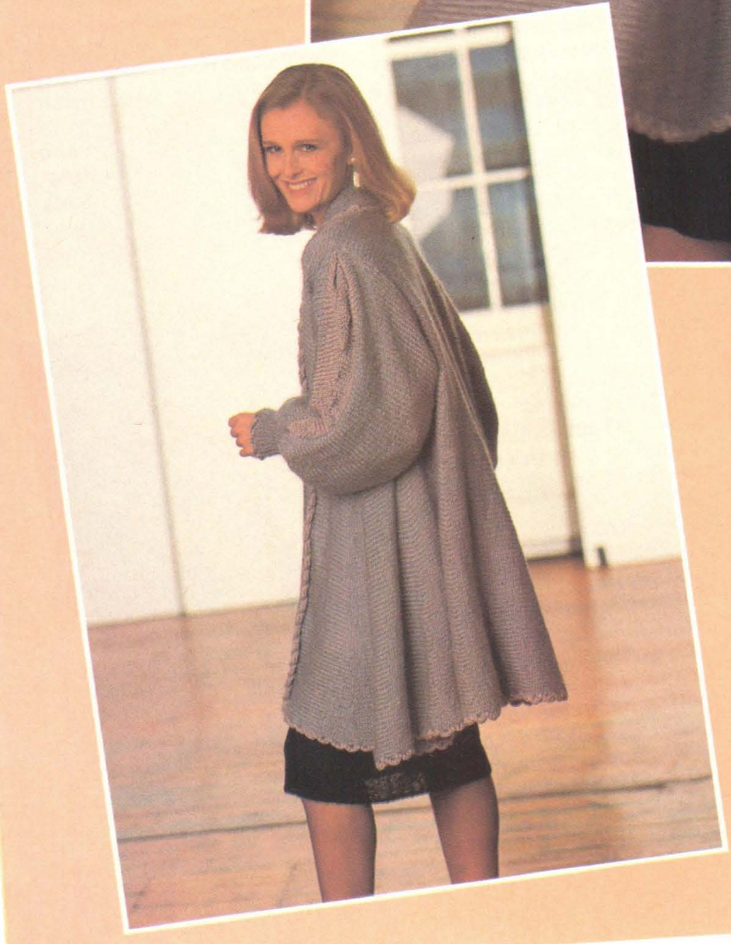
THE BAND DETAILS

I have used long stitch for the bands. It is always a problem to know how to make bands on cardigans. I think that there is nothing worse than a floppy band so in this fine wool, stocking stitch was out of the question. Ribbing stretched too much and Jacquard looked a bit strange. The long stitch gives a nice firm band which keeps its shape. My other problem with bands is that if I knit them from the bottom up, the buttonholes can end up in strange places because my mind wanders and I forget to do one, or miscount the number of rows between! By knitting the band sideways, all the buttonholes are made on the same row so they can be placed precisely. There is also the added advantage of the cast on edge forming the edge of the band which I think gives a neater effect. Once again, if you think you would like to practice, the instructions appear separately.

TO 'PAD' OR NOT TO 'PAD'?

One end of the yarn is used for all the Jacquard sections, but two ends of MC are used together for the cast ons, ribs, bands and pocket linings. The armholes of this garment have been designed to take shoulder pads. If you prefer not to use them, knit 32 rows less in the armhole section of the back and the fronts and 16 rows less in the sleeve-heads. It will be necessary to start the Jacquard pattern 32 rows earlier and leave out one of the 16 row shapings on the sleeve. Because of this, the pieces will come out a little shorter so you may want to slot these rows in after the ribbing to compensate.

The instructions for Irene's cardigan are on page 27.



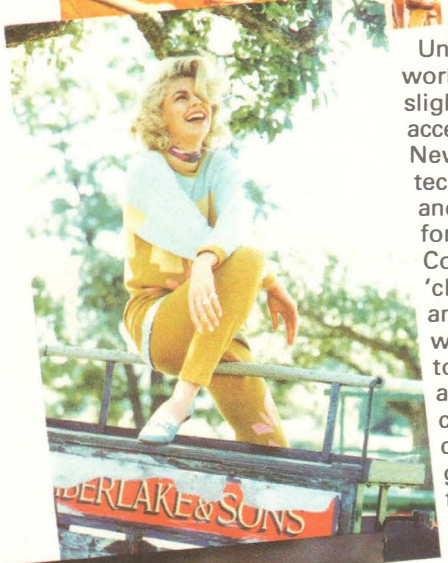
Valerie Taylor

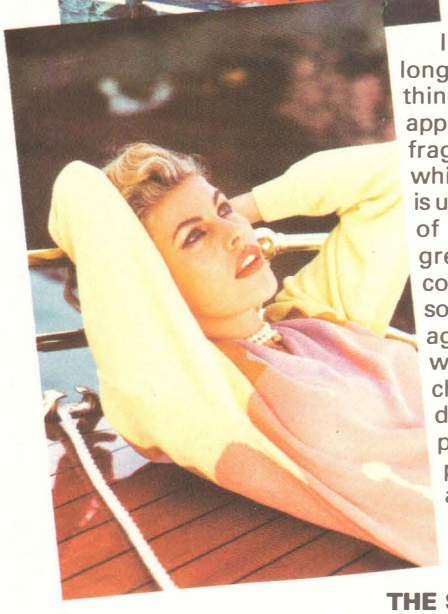
Fashion Trends

Jean Wiseman suggests we leave this chilly month behind to do some forward planning...

FEBRUARY is often a cold, blustery month when we are finishing off the last of the winter orders. It's also a great time for looking to spring and summer in order to do some forward planning.

In these difficult times of acute recession the only area of the fashion industry showing signs of an upturn is knitwear, particularly in lambswool and Shetland — so these are tendencies of which we should take full advantage.





PETER ELIOT

KEYNOTE FOR THE SEASON

Relaxed sophistication is the keynote of the coming season and Assets, one of our leading knitwear manufacturers, is creating a mood of harmony and balance with contemporary knits in luxurious natural fibres. In men's knitwear the ecological feeling prevails with special emphasis on handmade looks. Uncomplicated ribs and reworked cables create a slightly 'Retro' feel with an accent on detail and quality. New washing and dyeing techniques create a 'faded and aged' look for a comfortable well-used feel. Colours are traditional 'club' — tobacco, tomato and ultramarine combined with a range of natural tones in textural linen and silk mixes. Clever colouring and unexpected changes of pattern scale give individualistic direction to oversize knits.

THE LINE

In women's wear, lean, long lines prevail over everything giving a modern approach to knit dressing. A fragile palette of tinted whites and softened pales is used to balance the clarity of coral and cool blue greens. Fabric and yarn contrast is essential with soft cotton and crisp linen against lustrous silk. Openwork is important with crochet trimmings; embroidery is frequently used particularly to outline patterns; and beading and sequins appear on knitwear intended for dressier wear.

THE STITCH PATTERNS

In the recently held British Hosiery week, colours and trends complemented the looks of fashion and knitwear. Tartan and florals are used in both tights and leggings together with seashore prints of fish and shells. The 'sea' influence is strong this summer — interpreted also in the cool shades of blues and greens. To show something of the extensive colour palette we feature the colour chart of Hue hosiery. Lightweight opaque tights will also be seen extensively with heavy cotton knits and oversized sweaters and tunics. The long, lean generous look is the number one fashion trend for the coming season.

THE DYES

Looking further afield, overseas exhibitions such as Fitti Filati in Italy and Premiere Vision in France all major on natural themes as the continuation for Autumn/Winter '93/94. New colours in extra fine lambswool are being based on vegetables and other natural dyes. Spinners are moving away from pollution problems and using materials derived from nettles, walnut husks, cochineal and other natural products. Stone washed effects are appearing in marl with tones of grey, sage, taupe, blue and cream. And on from the summer the blues of sky and sea, the greys of storm and clouds will all continue in popularity along with the earthy shades of ochre, wheat, beige, sand and camel — plus the greens of the forest firs and pines.

SOFT AND HARMONIOUS COLOURS

At Fabrex, the British trade fabric fair, the trends predicted Winter Landscapes as the influence with a feeling again for vegetal colours. Colours are warm, soft and harmonious and continue to be used in tonal colour families. Greens remain important, particularly the yellow-influenced khaki group. Warm browns and camel take over the grey dominance and purples move towards prune and Bordeaux shades, while darks become very dark 'near blacks'.

THE LIGHT GROUPS

The Fabrex colour story divides into four groups allowing for plenty of individual choice — Natural, Pastels, Brights and Darks.

AQUASCUTUM

Natural includes the warm neutrals based around camel and mole browns. Dusty and gentle colours are evocative of frozen nature and winter still life. Parchment and paper, vanilla and ecru mix with the very darks for two colour designs.

Pastels develop from the coloured neutrals of past seasons — soft winter pastels with shades of flower blossoms and herbaceous

PREMIER VISION

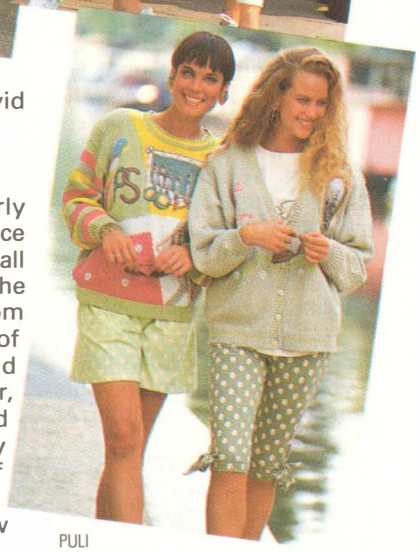
borders. These will give a pale winter story and will partner colours from the rich berry bright group.

THE 'SOLID' BASES

The Brights are inspired by a winter harvest. Berry and glacé fruit colours, naive and cheerful, saturated in depth and glowing with full colour. This level mixes well with deep darks and can be used in multicoloured combinations with each other — especially for more sporty knits.

The Darks provide sinister deep colours, dark and sombre like dense undergrowth and mysterious woods and forests. These colours can be used in pairs with a neutral partner, combined together for a very sophisticated mood or as a foil to bright berry shades in surprising vivid combinations.

HUE



PULI SPORTSWEAR

THE TEMPTATIONS

As fashion remains fairly classic, and individual choice is all important, colour in all its facets predominates as the most important issue. From the pale harmonies of summer to the dark and bright shades of next winter, long simple silhouettes and traditional patterns will rely upon the clever use of colour to tempt customers into ordering something new in knitwear.

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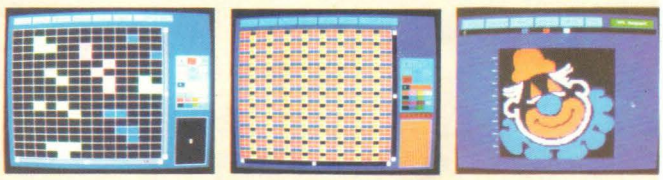

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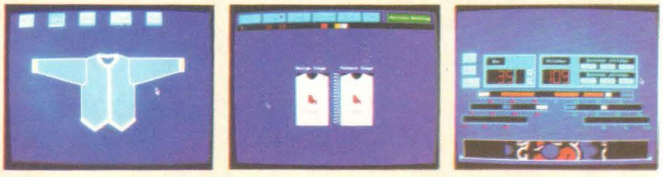

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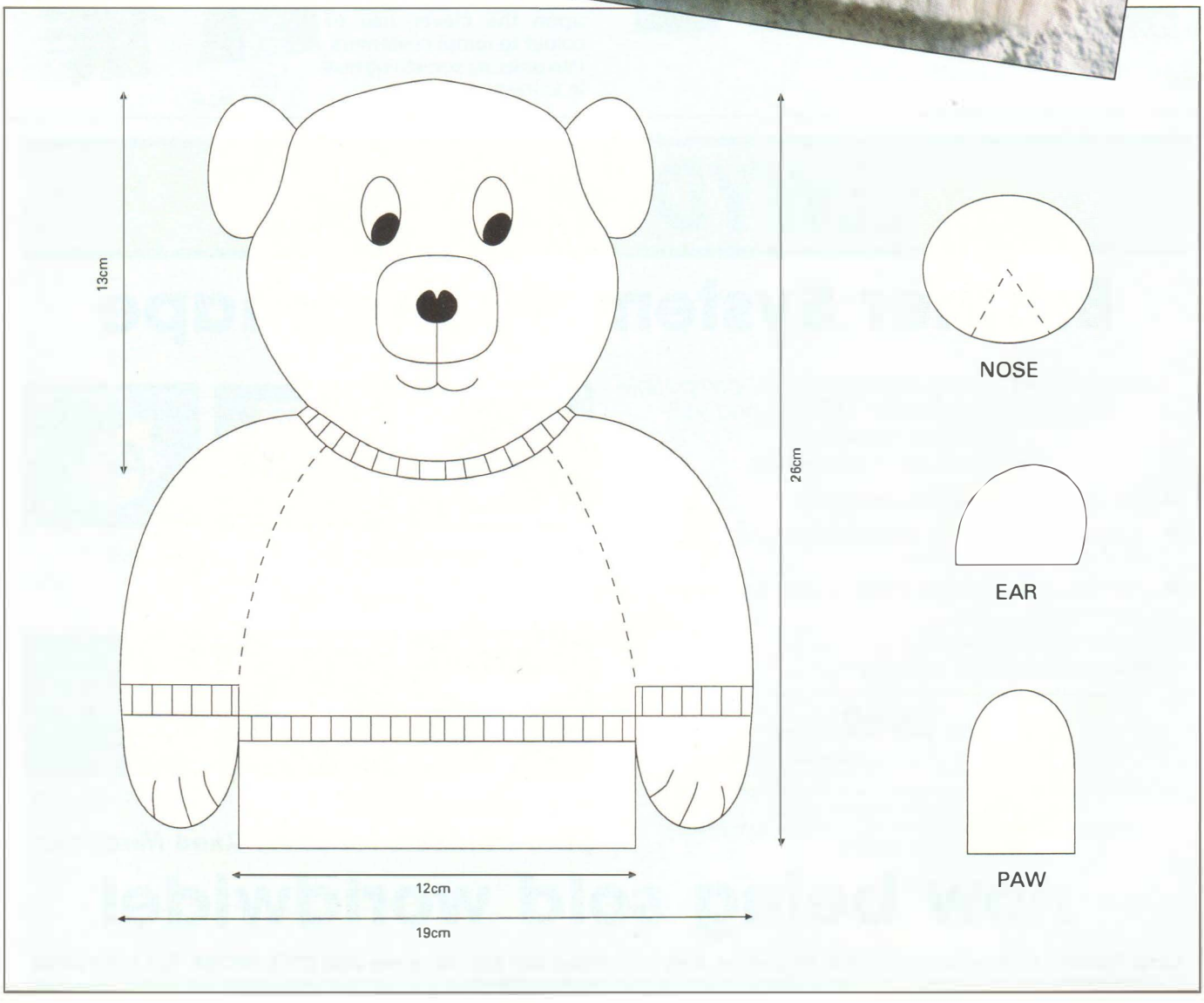
3-D KNITTING

Pauline Falk's 3-D Teddy Bear

I FIRST knitted this garment for my grandson when he was eighteen months old. For him it was love at first sight! Wearing the jersey was a different matter as he insisted on carrying it around under his arm. When he did wear it he was always being hugged by other children!

RECAP ON THE BASICS

If you have read the previous two articles on 3-D knitting or even knitted one of the designs, you will find this one just as easy. As with the previous designs you start with a stocking stitch jersey. I have not included the garment sizing, leaving it to you to place the Teddy on any sized garment. Choose a colour that will suit a Teddy bear. I used yellow for my first jersey and cream for my second.



YARNS AND HABERDASHERY

The yarn for the Teddy bear needs to be textured, for example, bouclé, mohair etc. You will only need a small amount and will probably find it in your yarn cupboard. Teddy's jersey needs to be in bright primary colours, red, yellow, green.

Other accessories you will need are Orlon stuffing, safety eyes and a nose. All can be purchased from a good craft supplier. To add a novel touch I have inserted a plastic squeaker in the teddy's nose. I purchased this squeaker from my local craft shop, it is made from plastic with no metal parts — and seems to stand up to washing very well.

DRAFTING THE DESIGN

Use the charting device for the Teddy. Start by tracing the design on to your pattern sheet, or if you want a larger Teddy, just enlarge it with a photocopier, then trace. It is easier to draw only half of the Teddy to get a nice even shape (unless you like lopsided bears!). You will need to knit a tension swatch of the teddy's fur and another of his jersey. This sometimes seems a lot to knit for something so small, but the end result is worth it. For my bear I chose brown mohair and wove my fur with dark brown backing thread.

THE KNITTING SEQUENCE

Knit the fur below his jersey first, casting on and off using waste yarn. Then knit the two paws, casting on in WY and knitting them down. While you still have this yarn threaded up, knit his face, ears and nose. Remember to knit both sides of his ears. To increase, 'e' wrap on and to decrease, move the second stitch to the outside and back again.

Using the second set of tension swatch measurements knit the rib on the bottom of the sleeve and then remove on waste yarn. These bands are only about 8 to 10 rows — now knit the rib band on the bottom of the jersey. At this point hang the stitches on waste from the top of the bear's fur stomach over the rib stitches with the wrong side facing you. Following the charting device knit a few rows stocking stitch in stripes until you reach the point where the top of the sleeve rib is marked. Hang the sleeve rib alongside the main knitting, one on both sides and put the paws on top, wrong side facing you. Carry on knitting the bear's jersey casting off round the neck.

THE ATTACHMENT DETAILS

Knit a small piece of rib that will fit round the neck and attach it to the jersey. Stitch bear's face to the jersey letting the rib stand up round his neck. Fold his nose in half and stitch a dart in place as shown in the diagram. Attach bought nose, cutting off surplus plastic. I find a knife heated over a flame will do this job nicely. Fill rest of space in nose with a little stuffing and attach to face. Sew on ears, then eyes, cutting off surplus plastic backing in the same manner as with the nose.

BACKING AND STUFFING

Now you will have the semblance of a Teddy — if yours looks anything like mine did at this stage it was just a mass of ends and sad looking! The next step is to knit a backing, use the same yarn as you did for the jersey to eliminate the need for another tension square and re-knit the whole shape again. I started by knitting the two paws, took them off on WY, then picked up the stitches from the bottom of his fur stomach, knitted up to his paws and put them on the machine as before, then continued knitting the whole shape ignoring the neckline.

Stitch the two shapes together tucking all your ends inside as you go. Add your stuffing to make his lovely round tummy and face. Stitch down through all layers to form sleeves and the base of his neck. Stitch a mouth in red, then slip stitch the whole Teddy to your previously knitted garment, leaving his paws and ears free.

FAMILY HERITAGE

I hope you gain as much enjoyment from this garment as I have had. The pure pleasure on my grandson's face let me know it was well worth the effort. With this second garment I had visions of selling it and was cried down by my other children who want me to put it away for future grandchildren! I hope you have more luck knitting 3-D garments for profit — for some reason they are very hard to part with!

Pfaff E6000 Special — Lady's Flower Trimmed Cardigan

Illustrated on page 31

Read Irene Krieger's article on page 21 before knitting this garment

MACHINES: *These instructions are written for Passap/Pfaff 6000E machines*
YARN: *Brier Hey 2/16 Botany Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: We used Clerical (MC), Scarlet (A), Linden (B) and Spice (C)
STOCKISTS: *To obtain this yarn, please write to Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PE*

SIZES

To suit bust 81[86:91:96:101]cm.
Finished measurement 102[107:112:117:122]cm.
Length 74.5[76.5:76.5:77:78.5]cm.
Sleeve seam 43.5[43.5:46:48.5:48.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brier Hey 2/16 Botany Wool.
2 x 250g cones in MC.
1 x 250g cone in each of A, B and C.
Buttons.
Shoulder pads.

MAIN TENSION

Jacquard pattern: 40 sts measure 169mm and 40 rows measure 29mm (SS approx 3½/3½ = MT).
Ribbing: 30 rows measure 55mm (SS approx 3½/3½ = MT)
Tubular pockets: 28 sts and 80 rows measure 110mm (SS approx 6/6).
Long stitch: 40 sts measure 204mm and 20 rows measure 25mm (SS approx 3½/3½ = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 12.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN PROGRAM

See box below.
These instructions are for programming for the pattern for the plain sections (back and sleeves) and the right front. Before knitting the left front it will be necessary to re-enter all the cards but making a mirror image of each and every card using E→ before adding the next one. Stitch Patt C will need to be moved 10 sts to the right i.e. R/L 10. Creation 6 instructions for making the mirror image for the left front appear in the text of the article — see page 21.

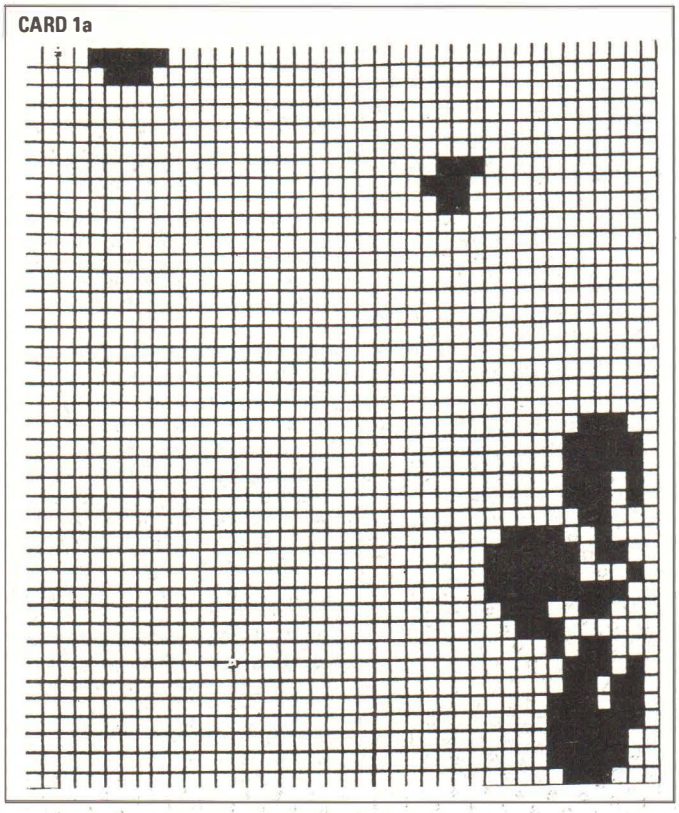
SPECIAL NOTE

The lock row counter and the console row counter will not always agree. In every case where a RC number is given, this refers to the lock row counter.
MC is used double for cast on, welts, neckband, pocket linings and any stocking stitch sections. Take one end from each cone and thread through eyelet 1. After completing piece, break one end of yarn and pull loose end down between beds so it will not knit in.
SS 3/3 is used for Cast On throughout.
There is no Knit Technique that corresponds exactly to the settings used to make this garment. Program in Knit Technique 208 but when setting back lock set to FX← instead of setting shown. Otherwise set and knit as given in pattern program.
Further useful knitting details are given in Irene's article — see page 21.

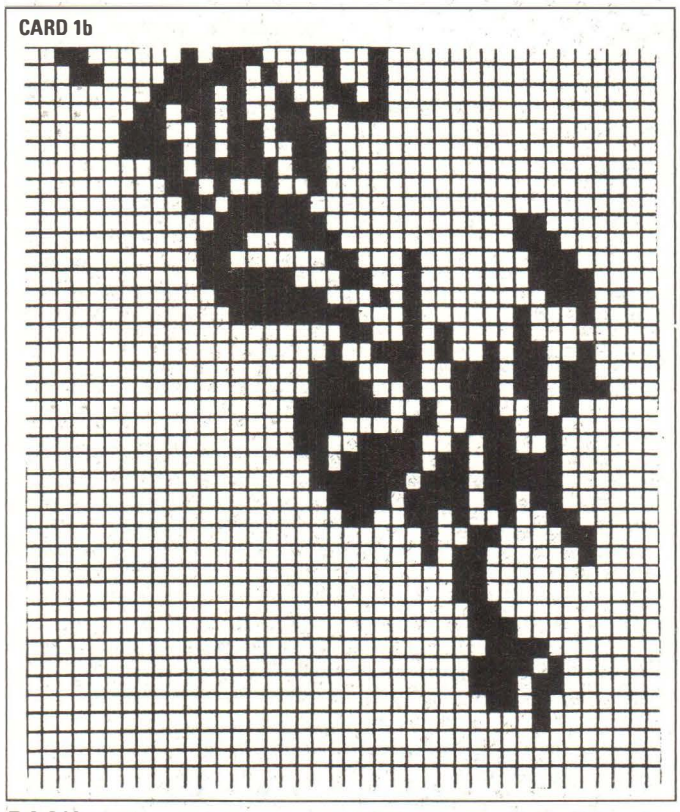
DIAGRAM 1

Cast On	4 (change to 2 for Bands and Pocket flaps)
Stitch Pattern A	208 (see special note and article)
Stitch Pattern B	Card 1a ADD Card 1b, 3 Col, ADD Card 1c, 4 Col REP ROWS NO, REP STS NO
Knit Technique	208 (see special note and article)
Stitch Pattern C	Card 2a ADD Card 2b, 3 Col, ADD Card 2c, 4 Col. R/L — 10, REP ROWS NO, REP STS NO.
Knit Technique	208 (see special note and article)
Stitch Pattern D	Card 3a ADD Card 3b, 3 Col, ADD Card 3c, 4 Col. Patt after 8 rows. REP ROWS NO. REP STS NO.

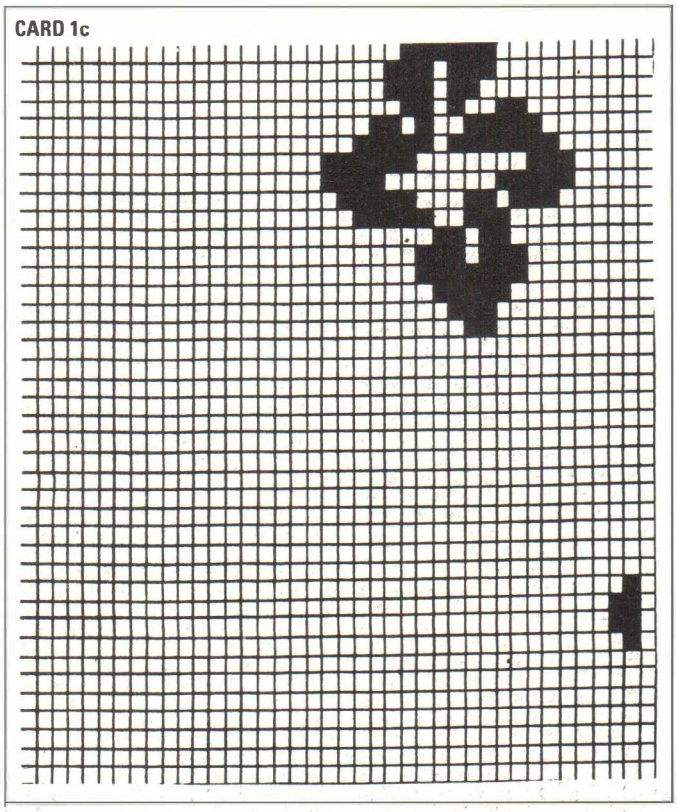
CARD 1a



CARD 1b



CARD 1c



BACK

Push 120[126:132:138:144] Ns on FB and corresponding Ns on BB to WP. *Using 2 ends MC and SS 3/3, make Cast On. Set RC at 000. Using MT, K until RC shows 30. Push empty Ns to WP. CX/CX, K2 rows. Engage Stitch Patt A. Set RC at 000*. K until RC shows 608[632:600:608:608].

SHAPE ARMHOLES

Cast off 2[3:3:3:3] sts at beg of next 2 rows. K6 rows. (Cast off 2 sts at beg of next 2 rows, K6 rows) 3[3:4:4:5] times in all. Dec 1 st at each end on next and every foll 8th row 2[3:3:3:3] times in all. 100[102:104:110:112]sts. K until RC shows 910[944:944:984:984].

SHAPE SHOULDERS

(Cast off 8 sts at beg of next 2 rows, K6 rows) 3 times in all. Cast off 9[7:8:6:7] sts at beg of next 2 rows. K 6 rows. Cast off rem 34[40:40: 50:50] sts.

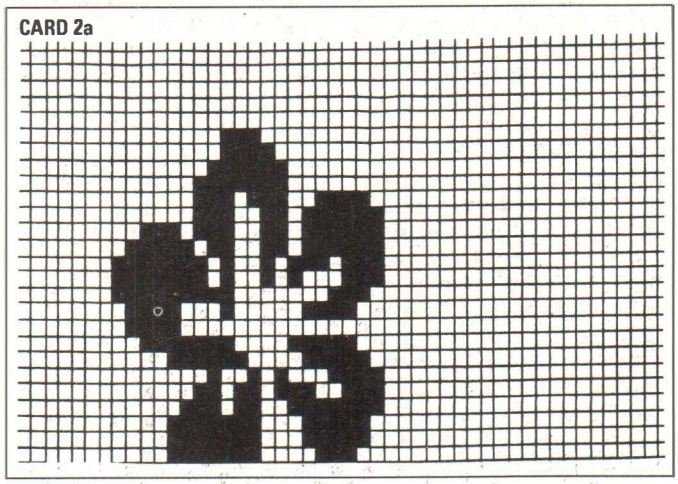
RIGHT FRONT

Beginning on N 25 to R of centre '0' push 61[64:67:70:73] Ns to L on FB and corresponding Ns on BB to WP. (R edge will be centre front of cardigan). Work as given for back from * to *. K until RC shows 152.

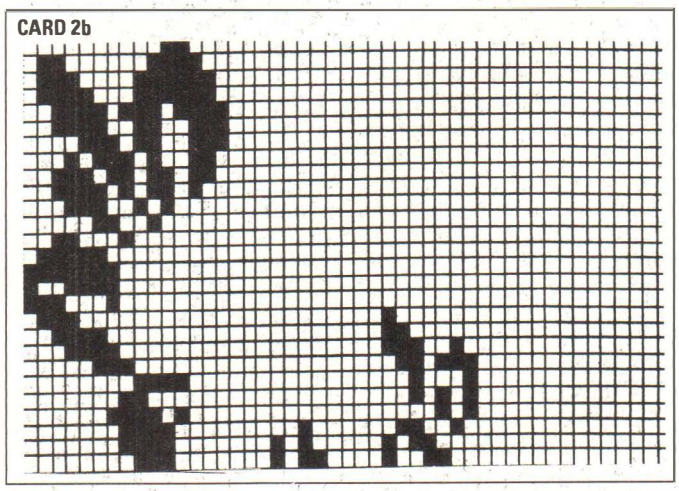
SHAPE POCKET OPENING

Starting on 19th[20th:21st:23rd:24th] st from R edge, transfer 26 sts to L from FB to BB. Using a very long length of MC, cast off these 26 sts. Continuing with same yarn, cast on over empty Ns by looping yarn around Ns in herring bone fashion (see Diagram 1). Knit yarn into first st after pocket opening to secure and take ends down between beds so that they do not foul the locks. Make sure that all

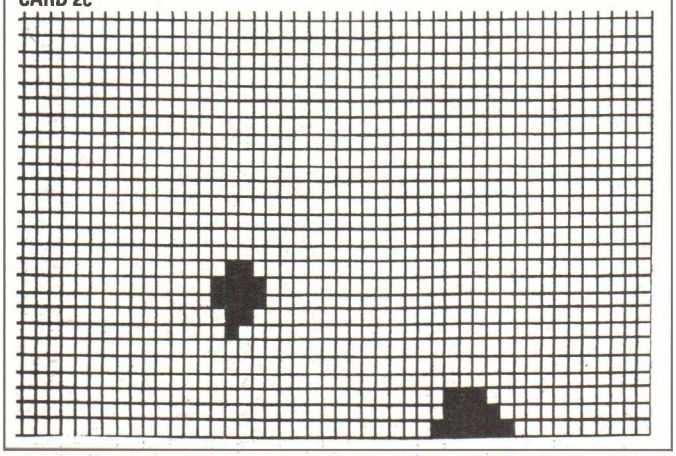
CARD 2a



CARD 2b



CARD 2c



pushers are in the correct position. K until RC shows 384[408:408:448:448]. Cancel BB arrow key to stop pushers reversing. Engage Stitch Patt B. (Be sure to re-engage arrow key on back lock). Return RC to 384[408:408:448:448] and K until RC shows 609[633:601:609:609].

SHAPE ARMHOLE

Cast off 2[3:3:3:3] sts at beg of next row, K7 rows. Cast off 2 sts at beg of next and every foll 8th row 3[3:4:4:5] times in all. Dec 1 st at beg of next and every foll 8th row 2[3:3:3:3] times in all. 51[52:53:56:57] sts. K until RC shows 704[728:728:768:768]. K until RC shows 806[828:816:844:844].

SHAPE NECK

Cast off 4[5:5:5:5] sts at beg of next and every foll 8th row 3 times in all, K8 rows. Cast off 3 sts at neck edge on next and every foll 8th row 1[1:1:2:2] times in all, K8 rows. Dec 1 st at neck edge on next and every foll 8th row 3[3:3:5:5] times in all. 33[31:32:30:31] sts. K until RC shows 911[945:945:985:985].

SHAPE SHOULDERS

Cast off 7[6:7:6:6] sts at shoulder edge on next and every foll 8th row 4 times in all. Cast off rem 5[7:4:6:7] sts.

LEFT FRONT

Work L front as given for R reversing direction, including placement of work on bed. Left hand edge will be centre front of cardigan. Reverse stitch patt (see program and special note).

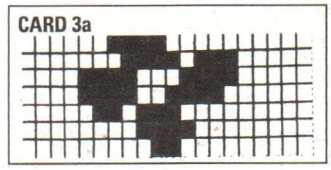
SLEEVES

Push 60[60:66:66:72] Ns on FB and corresponding Ns on BB to WP. Work as given for back from * to *. K32 rows. Inc 1 st at each end of next and every foll 32nd row 15 times in all. 90[90:96:96:102] sts. K until RC shows 524[524:560:596:596]

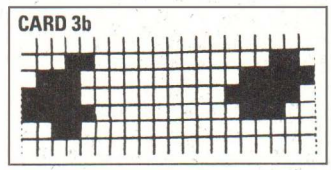
SHAPE TOP

Cast off 4 sts at beg of next 2 rows, K6 rows. Cast off 3 sts at beg of next 2 rows, K6 rows. Dec 1 st at each end of next and every foll 8th row 5[5:6:7:7] times in all. K7 rows. Dec 1 st at each end of next and every foll 16th row 5[5:6:7:7] times in all, K15 rows. Dec 1 st at each end of next and every foll 8th row 5 times in all. (Cast off 2 sts at beg of next 2 rows, K6 rows) 3 times in all. (Cast off 3 sts at beg of next 2 rows) 3 times in all. Cast off rem 16[16:18:16:20] sts.

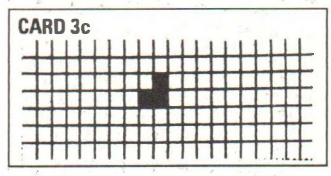
CARD 3a



CARD 3b



CARD 3c



POCKET FLAPS

Work two alike

Push 28 Ns on FB and corresponding Ns on BB to WP. Using 2 ends MC and SS 3/3, make Cast On 2. Engage Stitch Patt D.

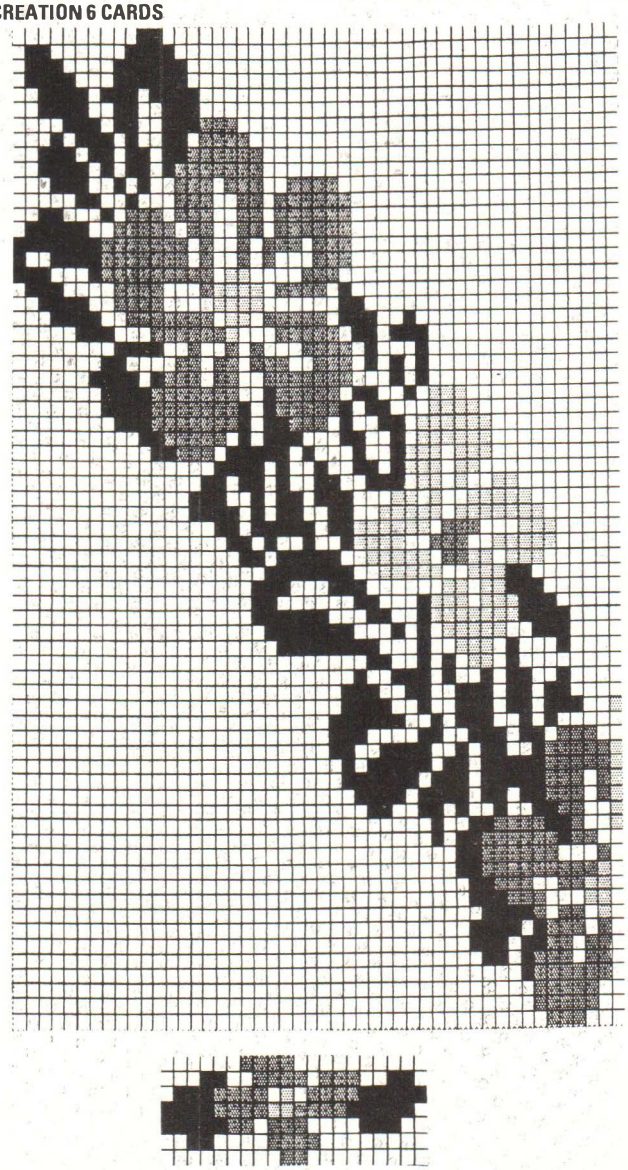
Set RC at 000. K until RC shows 72. Transfer sts to FB. Thread second end of MC into same eyelet. Black strippers, SS 6/6, GX/N, K2 rows. WK.

POCKET LININGS

Work two alike

Made manually. Use 2 ends MC throughout. Push 28 Ns on FB and corresponding Ns

CREATION 6 CARDS



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on BB to WP. Handle down. Orange strippers. N/N, SS 3/3, K1 row. Handle up, SS 6/6, CX/CX.
Set RC at 000. K2 rows. Change to black strippers and K until RC shows 80. GX/N, K2 rows. Using WY, K10 rows and release from machine. N/GX, using WY, K10 rows and release from machine.

INTERIM BLOCKING
Block pieces to correct measurements and gently steam press. Join shoulder seams.

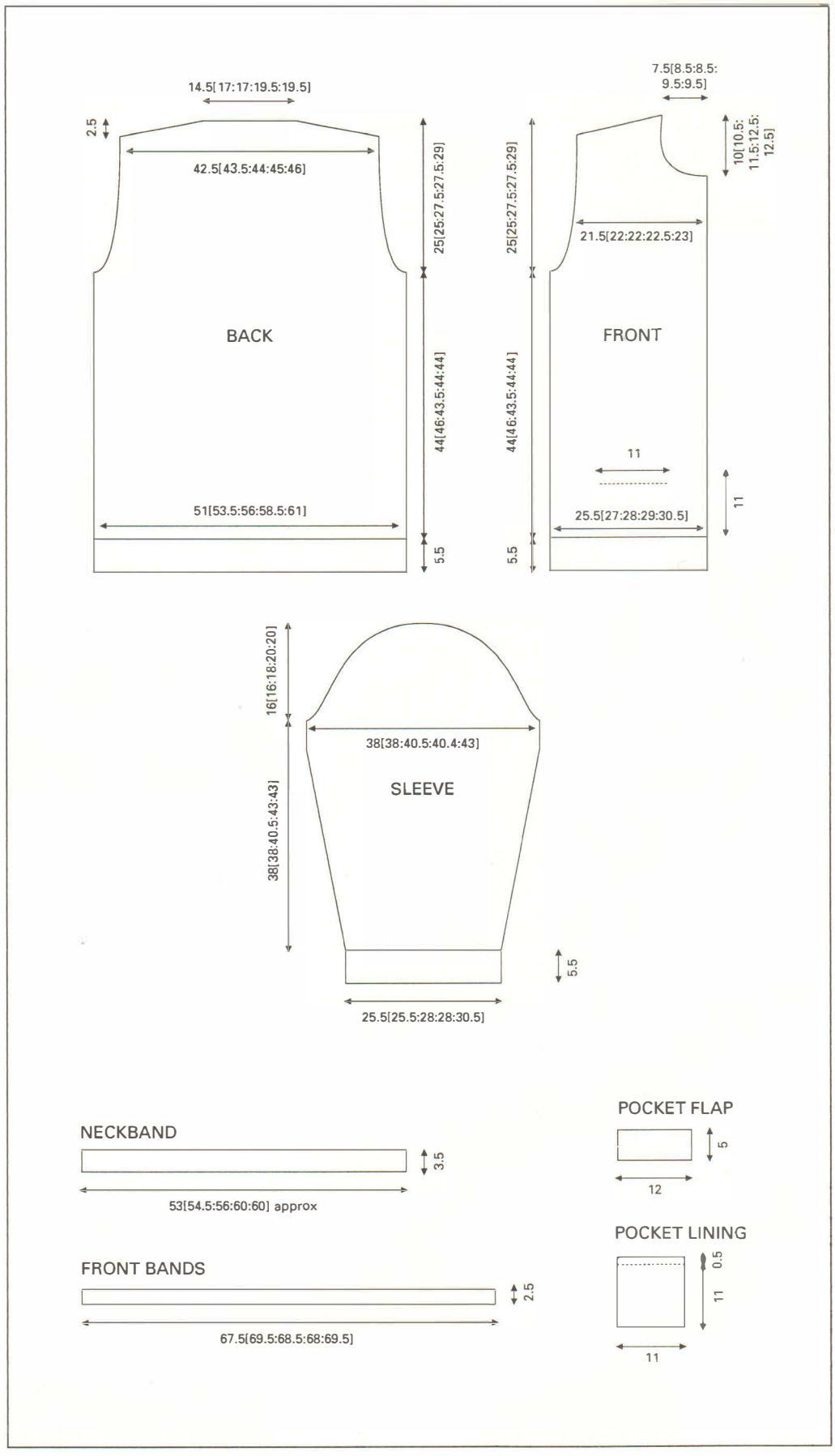
NECKBAND
Push 100[105:110:120:120] FB Ns and corresponding BB Ns to WP. Work as given for back from * to * *but* only K 19 rows. Locks at L. Transfer all sts to FB. Bring BB Ns to WP. Ns are arranged for Knit Tech but without pushers. K1 row. **Handle up. SS 6/6, CX/CX, K6 rows.

ATTACH BAND
Bring BB pushers to UWP. With right side of garment uppermost, lie garment on BB so that neckline just hangs over BB Ns. With orange tool, pull BB Ns through work approx 1 st in from neckline, making sure that garment is attached evenly. It may be necessary to ease neckline a little. Transfer FB sts on to BB Ns thereby enclosing neck edge. Using same yarn as for band, K through each BB st using BB pushers as a stop. Bring work forward to lie over FB and cast off using latch method**.

BUTTONHOLE BAND
Use two ends of MC throughout. Lie R front along N scale to calculate required number of sts. Band will go from top of neckband to bottom of welt. Push required number of FB Ns and corresponding BB Ns to WP. (91cm size required 134 FB Ns). Make Cast On 2. Turn off computer. Set locks N/CX.
Set RC at 000. Using MT, K10 rows. Decide on number and position of buttonholes. Each buttonhole is made over 2 sts. Transfer buttonhole sts on FB to Ns either side. Transfer equivalent BB sts to adjacent Ns in the same way. Leave empty Ns in WP. K1 row. Using orange tool or bodkin, pick up loops on empty Ns and twist so that yarn lies as shown in Diagram 1 (this gives a neater finish). K until RC shows 19. N/N, K1 row. Complete band as given for neckband from ** to **.

BUTTON BAND
Work as given for buttonhole band omitting buttonholes.

TO MAKE UP
Block and lightly steam unblocked pieces to correct measurements.
Pockets: Working on wrong side of garment, lie shorter open edge of pocket along lower edge of opening. Backstitch into held stitches to attach. Remove WY. Lie longer, open edge of pocket along upper edge of opening and backstitch into held stitches. Remove WY. Stitch in ends. On right side of garment, lie pocket flap over pocket opening and backstitch into held stitches. Stitch sides of pocket flap to garment so that opening is concealed. Remove WY.
Matching centre of sleeve head to shoulder seam, stitch sleeves into armhole. Join underarm seams from cuff to welt. Stitch in all ends. Gently press all seams as instructed on yarn cone. Sew on buttons to correspond with buttonholes. Stitch in shoulder pads.



Irene Krieger

Bond Special — Unisex Chunky Swallows Intarsia Sweater

Illustrated on page 34

***MACHINES**: These instructions are written for Bond Classic or Elite machines*
***YARN**: King Cole Anti-Tickle DK*
***FIBRE CONTENT**: 100% Wool*
***COLOUR**: We used Silver Shade 36 (MC), Anthracite Shade 12 (A) and Primrose Shade 3 (B)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX*

SIZES
To suit bust/chest 76-81[86-91] cm.
Finished measurement 101[109]cm.
Length 66[68.5]cm.
Sleeve seam 43[45.5]cm.
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
King Cole Anti-Tickle DK.
8 x 50g balls in MC.
5 x 50g balls in A.
2 x 50g balls in B.

MAIN TENSION
23 sts and 32 rows to 10cm measured over Intarsia patt using Keyplate 4 = MT.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Back and front patterned alike — both worked from Chart 1.
Note: RC numbers at side of Intarsia chart relevant to largest size only. Row numbers for smallest size should be marked 9 rows lower (i.e. at row marked 50, read 41 for smallest size).

SPECIAL NOTE
Ribs are worked using Bond Keyplate 4 by dropping selected stitches and hooking them up again.
Alternatively, ribs can be hand knitted using 3.5mm knitting needles. Work to same number of sts as given in pattern for ribber. After working same number of rows, measure and check against measurement diagram, adding further rows if required.

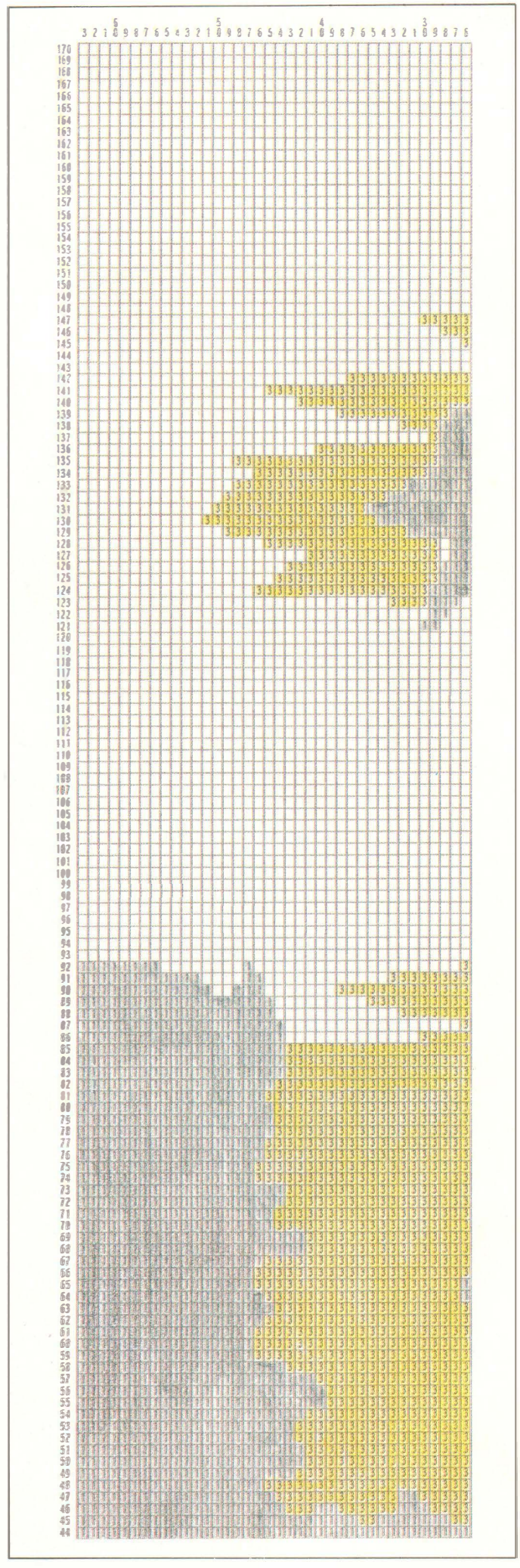
BACK
Push 116[126] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT, K until RC shows 35[44].
Start and work Intarsia from Chart 1 (smallest size, note comments in pattern note). When RC shows 113, place a marker at each edge. Continue working from chart until patt complete — RC shows 162[170]. Set for st st and continue using MC throughout*. K until RC shows 184[192]. CAR.

SHAPE BACK NECK AND SHOULDERS
Push all Ns except 36[40] at centre to HP. WK over rem sts. Continue with machine set for Intarsia and using separate balls of MC for each side of centre, return Ns to WP. Cast off 8[9] sts at R on next row. Cast off 8[9] sts at L and 4 sts at neck edge of R side on next row. Cast off 8[9] sts at R and cast off 4 sts at neck edge of L side on next row. Cast off 8[9] sts at beg and dec 1 st at each side of neck on next 3 rows. Cast off 9 sts at beg of next 2 rows.

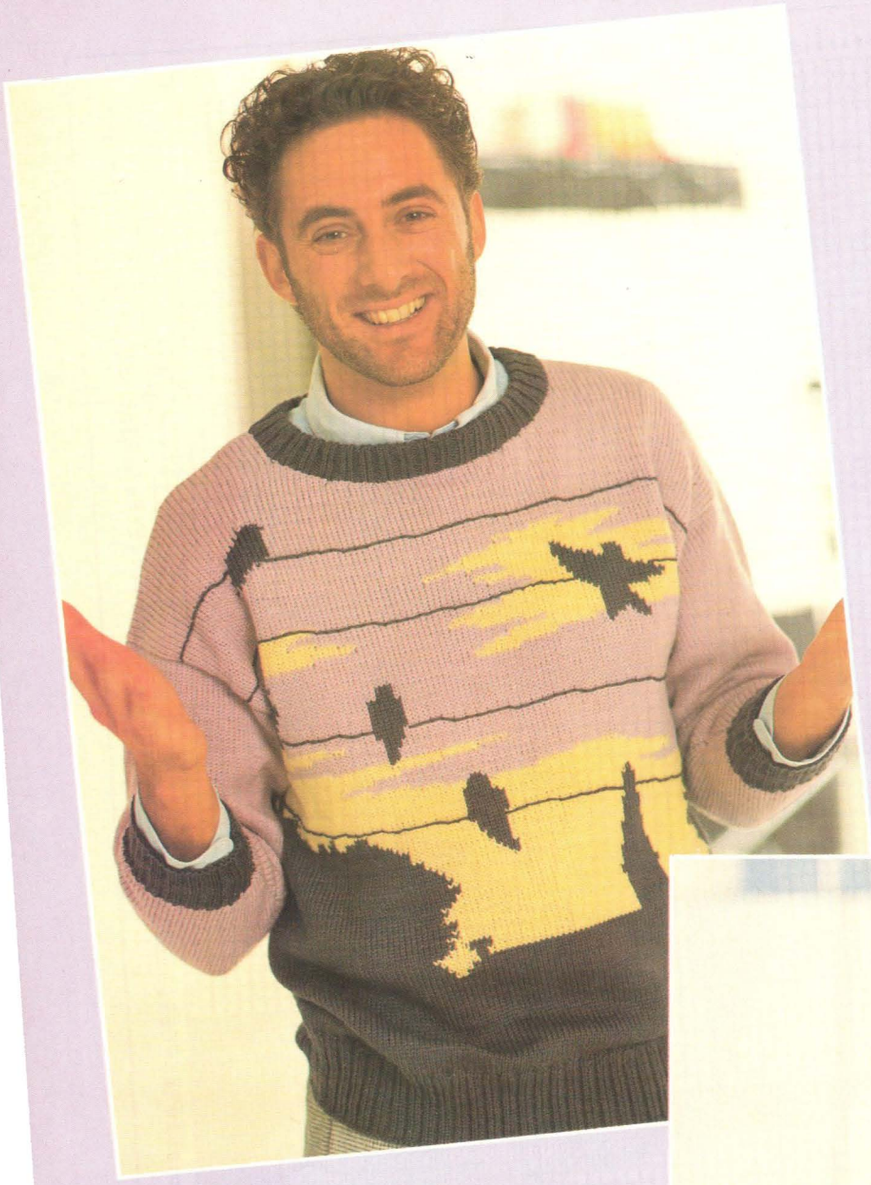
FRONT
Work as given for back to *. K until RC shows 164[172]. CAR.

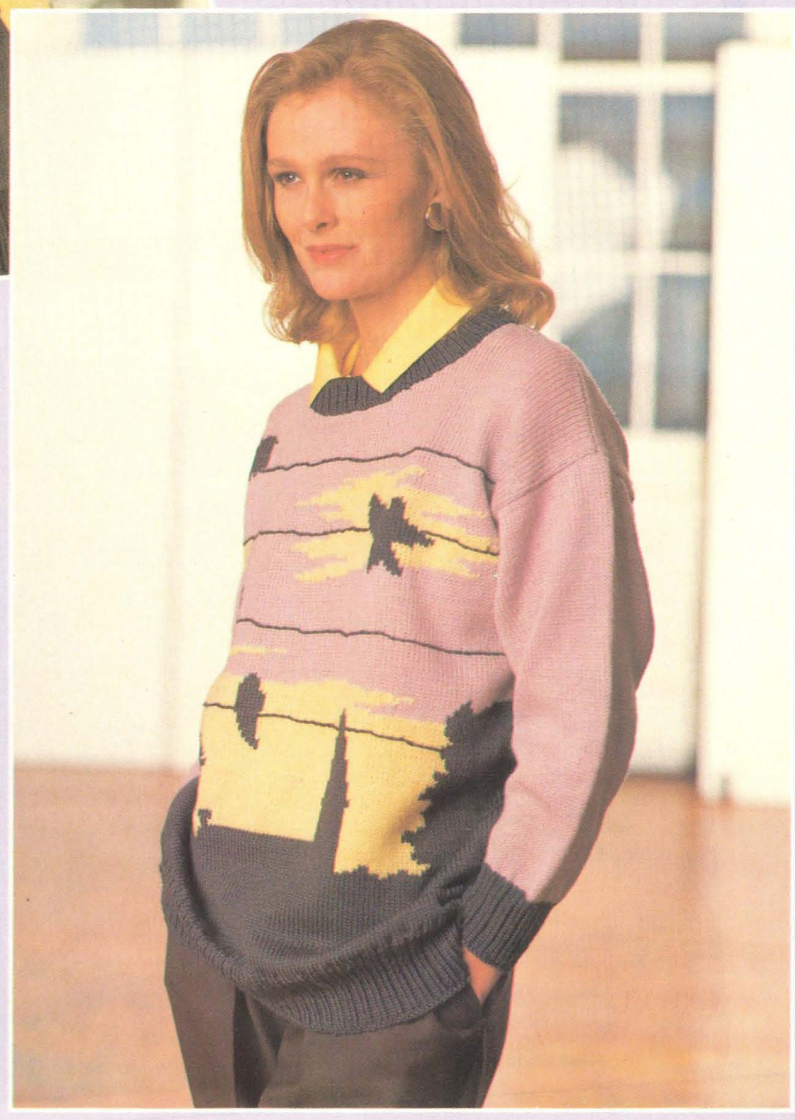
SHAPE NECK
Push all Ns except 18[22] at centre to HP. WK over rem sts. Continue with machine set for Intarsia and using separate balls of MC for each side, return Ns to WP. K1 row. Cast off 4 sts at R neck edge on next and foll alt row, *at the same time* cast off 4 sts at L neck edge on 2nd and foll alt row. Dec 1 st at each side of neck on next 8 rows. 33[36] sts. K until RC shows 184[192].

SHAPE SHOULDERS
Cast off 8[9] sts at beg of next 6 rows. Cast off 9 sts at beg of next 2 rows.



= B
= A
= MC





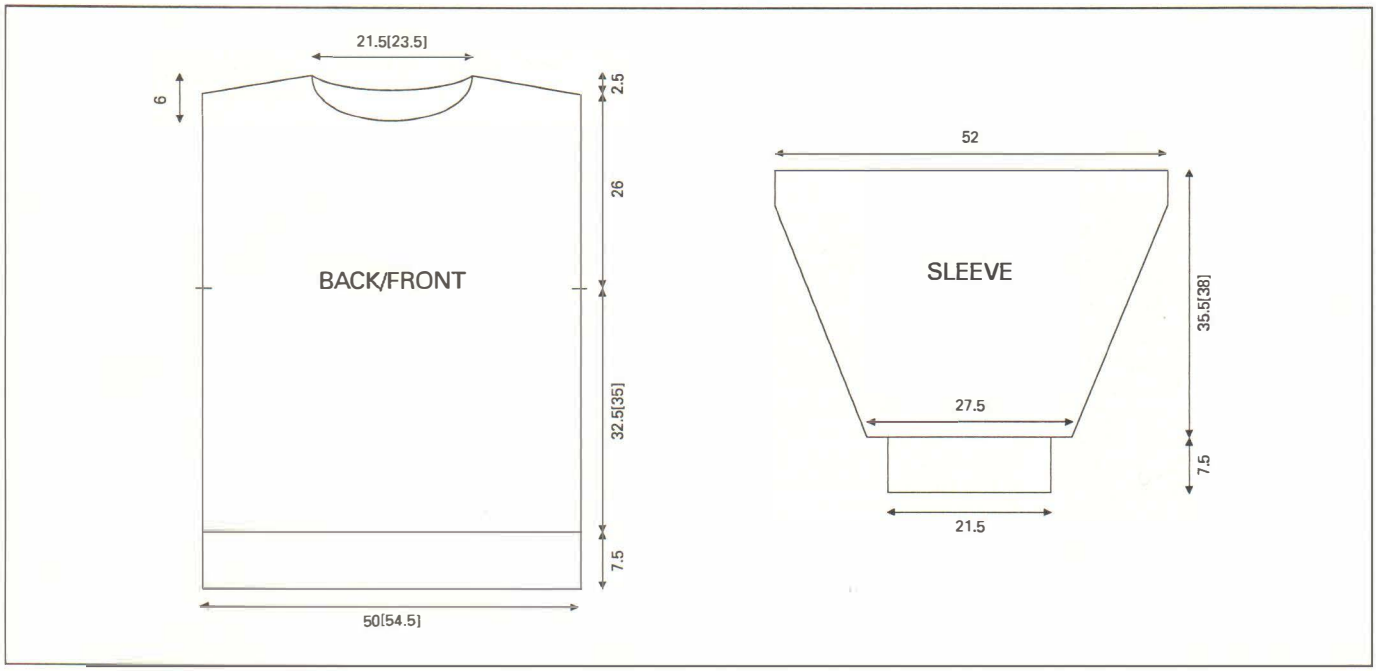
BACK AND FRONT WELTS
Push 107[116] Ns to WP. With wrong side facing, pick up sts from front from below WY and hang on to Ns, dec 9[10] sts evenly along the row. **Hang weighted hem. Using Keyplate 4 and A, K24 rows. Ladder down and latch up every 3rd st across the work. Cast off using backstitch method.
Work back as given for front.

SLEEVES
Push 64 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K1 row. Inc 1 st at each end of next and every foll 4th row 28 times in all. 120 sts. K until RC shows 114[122]. Cast off loosely.

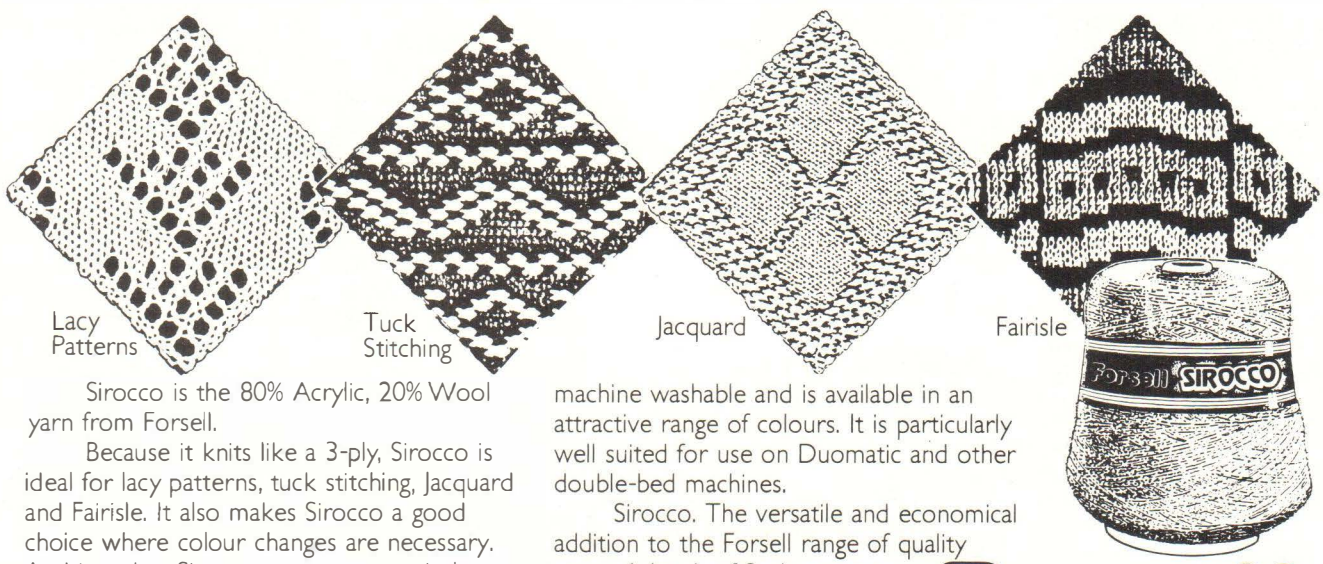
CUFFS
Push 50 Ns to WP. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to empty Ns, dec 14 sts evenly along the row. Work as given for back and front welts from ** to end.

NECKBAND
Push 104[116] Ns to WP. Work as given for back and front welts from ** to end.

TO MAKE UP
Darn in all ends of Intarsia. Block and steam press pieces to correct measurements. Using A, embroider lines as shown on front sweater — by backstitching (each backstitch to go across each 2 sts of knitting). Set in sleeves between markers. Join side and sleeve seams. Pin neckband in position on right side of neck and finish by backstitching through last row worked in A.
Turn band in half to inside and slip-stitch down.
Give final press, avoiding ribbing.



DO MORE, KNIT MORE WITH SIROCCO



Sirocco is the 80% Acrylic, 20% Wool yarn from Forsell.

Because it knits like a 3-ply, Sirocco is ideal for lacy patterns, tuck stitching, Jacquard and Fairisle. It also makes Sirocco a good choice where colour changes are necessary. And it makes Sirocco a very economical yarn because it goes further.

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COSTING YOUR PRODUCT

Some ideas on what can be a difficult topic from Terry Mason

SOME of you knit for pleasure and some for profit and even the former may feel that one day they could open up a small business and live a life of luxury on the proceeds. At the end of the year, however, many working knitters do not seem to have any money in the bank to show for their work and this is because they are not charging their customers sufficient to cover their costs! So many think that if they can buy the yarn for a garment for five pounds and sell the garment for seven, they have made a profit — but this is far from the truth!

A costing exercise is always worthwhile to see what a realistic 'Selling Price' should be. Not only that, a costing can enable one to see where the money is going and so see, perhaps, where savings can be made and how the product can become more competitive. The figures which I shall use in this article may not be realistic to your own operation, but they are, nevertheless, a useful guide as to how one should approach the problems.

In any enterprise costs can be divided into TWO areas — both of which have to be recovered from selling the work done.

DIRECT COSTS

These are costs directly proportional to the amount of work being done, the principal items being:

RAW MATERIALS AND LABOUR

Obviously the more garments that are made, the more yarn will be used and a minimum amount of labour will be required for each garment. If you are to actually employ people then you do not just have to consider their weekly wage, but such items as holiday pay, National Health Insurance and so on. Even if you are self-employed you are still obliged to pay your own National Health contributions.

Now these points you may consider self-evident and can be easily worked out, but it is the next group that contains so many hidden costs.

INDIRECT COSTS

These are not in proportion to the actual work done, but nevertheless have to be included in the payment you receive for your garments. Even if you do not knit at all, the rent and rates have to be paid. Let us take a simple example:

Suppose we knit 500 garments per year and our Raw Material and Labour costs are £10.00 per garment. Then suppose our indirect costs are £1,000 per year (a very low figure of course). Each garment will have an indirect cost of £2.00.

Production cost per garment is £10.00 + $\frac{1000}{500}$ = 10 + 2 =

£12.00 each.

Suppose we make 2,000 garments per year — our cost is now:

10 + $\frac{1000}{2000}$ = £10.50

Your direct costs have remained constant, but the more garments you can knit, the lower your TOTAL production cost per garment. But this also means that you must have some minimum achievable target production figure to arrive at a Selling Price. If you sold the garments at the above price, you wouldn't make any profit at all!

We'll explore this in a little more detail, but as we can only use an imaginary situation, don't hesitate to use the idea to apply to your own business.

Consider that you are knitting long sleeve jumpers using reasonable quality yarn bought from a wholesaler. These take four hours to knit (and make up), so working by yourself, assume you can make 10 garments per week and pay yourself £2.00 per hour. (Remember all this is imaginary, you fix your own pay rates!). You are in production for 48 weeks (you have to take a holiday sometime!).

These are just some of the items to be considered and others must be added according to the situation. If, however, we do knit the 480 garments per year the Indirect Cost per garment is: £1,940 = £4.04 per garment, adding this to the manufacturing cost of £18.50 gives a total of £22.54.

In an average situation, a rough estimate of a factory cost price can be taken as 50% raw material, 25% labour and 25% indirect costs (overheads), which is roughly what we have here.

DIRECT COSTS per garment	
Yarn	£10.00
Labour	£ 8.00
Misc. (packing, labels etc.)	£ 0.50
	£18.50
INDIRECT COSTS	
Rent (workshop or proportion of your home)	£520.00
Heat and Light	£200.00
Insurance	£100.00
Telephone	£100.00
Transport (delivering goods, collecting yarn etc.)	£100.00
Depreciation of equipment (say 20% of £800)	£160.00
Subscription to magazines/attending courses and shows	£250.00
Postage	£ 50.00
Advertising	£250.00
Yarn stock (2 weeks supply)	£110.00
TOTAL	£1940.00

PROFIT

We can start by looking at this very simply. In the example, we have considered that if you are working alone and can keep up to schedule, you can pay yourself £80 per week. Not much reward, especially when you come to the notice of Her Majesty's Inspector of Taxes — and, of course, you may be ready to employ others. So the operation must be run on a profit basis. Now, very large companies with a large turnover may have low profit margins, but a small company must have a higher figure. It is as well to keep this at a reasonable level in order to have reserves for new equipment and, of course, to gain some reward for your efforts. A reasonable figure might be 25% which will make your selling price £22.54 plus £5.64 — a total of £28.18

This means that if you are selling the garments to customers yourself, you could sell them at this price. If, indeed, you sold the 480 jumpers, you would make a profit of 480 x £5.64, i.e. £2707.20 (in addition to the £3,840 you have paid yourself).

It could be difficult for a knitter to sell so many garments directly and so you must look for retail outlets. The shops themselves will want a profit, which would be in the order of 33% — so the actual shop selling price will be in the order of:

£28.18 plus £9.39, which equals £37.57.

DESIGN SELECTION

Now that you know your costs and so on, it is easy to see that if you can't knit items which would readily sell at approx £38 then you are unlikely to stay in business for long! It is pointless, say, knitting the school pullover which could be bought in a local chain store for less than the home knitter must pay for the yarn. It is essential to use and improve one's skills to find that 'little difference'.

MATERIAL ESTIMATES

Labour costs can generally be estimated on experience, but how to estimate how much of the 'special yarn' you need to make the 'something different'? A simple estimating

method is to draw out the shapes to scale on squared paper. The squares can be counted to estimate the total area, which can then be compared with a small weighed knitted square in the right yarn (your tension swatch will do). Multiply the squares by the weighed swatch and you have your weighting estimate. You should look around and see what the current prices are, but make sure that the quality of your knitting, making up and presentation are excellent. If you have calculated your prices carefully, then don't offer your garments too cheaply — as buyers may only expect 'cheap work'!

THE TAX MAN

Now a very important note. You are making a profit at last and have come to the notice, of Her Majesty's Inspector of Taxes, who will certainly want a share! It is essential, therefore, to keep good records of your income and expenses and contact an accountant. A reliable accountant can save you a great deal of tax as he (or she) will help you claim against purchase of equipment, depreciation and so on. If you work from home or use your car, then you will be able to claim a proportion of 'running expenses' of both or either against your business — such as heat, light, telephone etc.

Above all, keep good records. If you have access to a computer (even the simplest will have some accounting software available), using this for your book-keeping can be excellent, as you can always see at a glance where your money is going and if you are, indeed, making a profit!

SINCERE APOLOGIES

The reference in January 1993's edition of Club of the Year to a demonstrator at Highway Knitting Club relates to Mrs Marlene Skelton. We wish to make it clear that Mrs Skelton has not been involved in any wrongful activity including the theft of any knitting machine from that Club. We apologise to her for any false impression which was given in our article.

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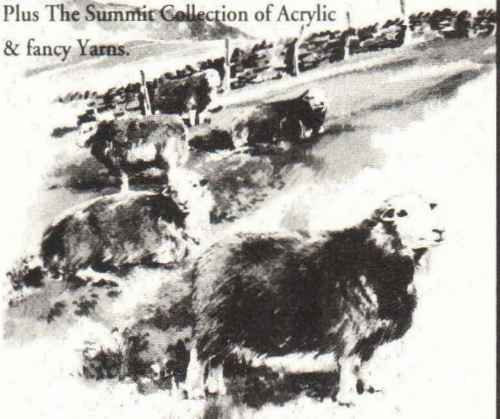

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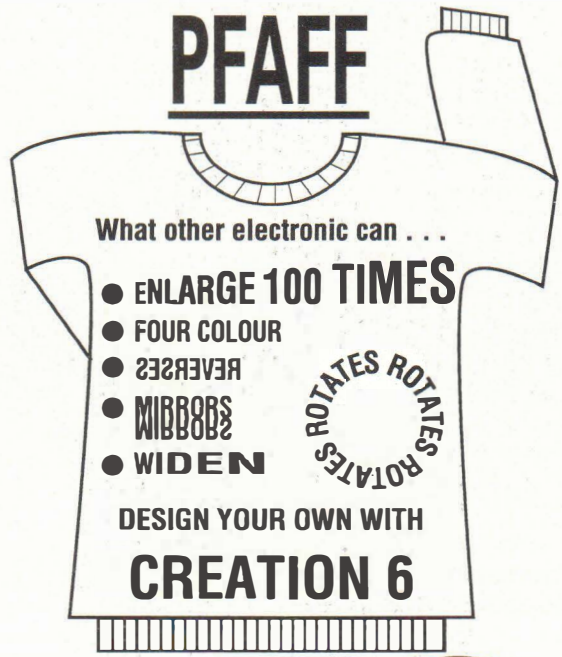

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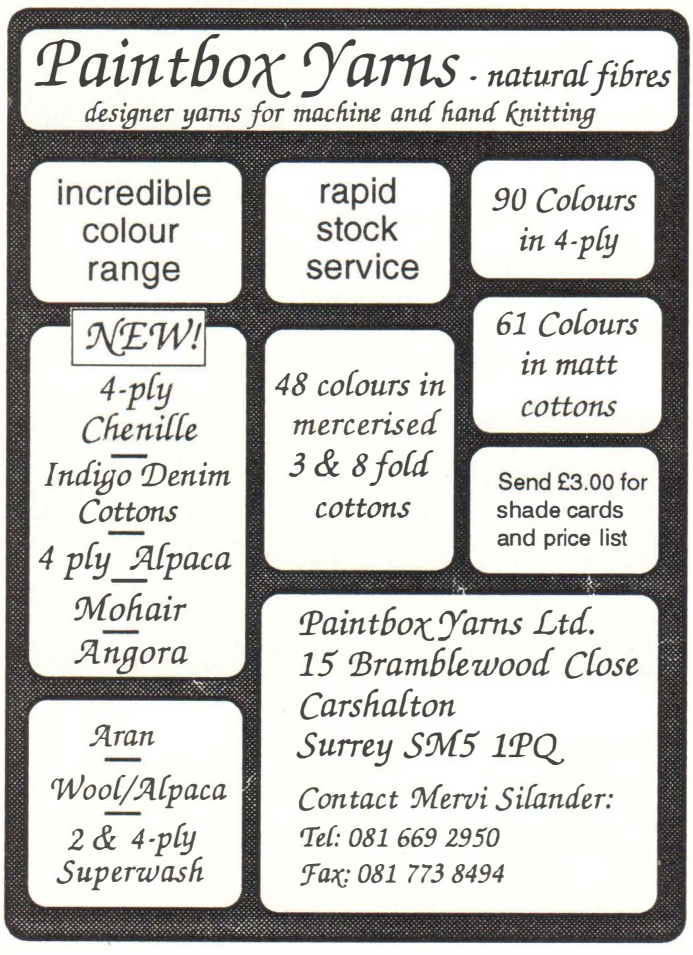


ONE YEAR ON

by Jean Wiseman

A YEAR ago, we wrote about TAG, the knitting kit enterprise bravely started by three friends in a time of great recession, and we promised to return one year later to find out how they had fared and what they had learned.

CHANGING SHAPE

Speaking for the trio, Kate Arkley says they have changed. The full kits proved to be something of a headache and whichever colourway was supplied customers would ask for something different. Great interest was shown in the patterns, so to meet this demand and also to avoid carrying too much stock, Tag decided to supply kits consisting of a pattern and the contrast yarn, thus enabling the knitter to buy her own choice of base yarn. The next step was to take part in large National Exhibitions, but with experience it was found that the smaller exhibitions were more 'relaxed' with a club-like atmosphere, providing an opportunity of talking with knitters and taking note of their likes and dislikes. "This," says Kate, "is all part of our continuous programme of informal market research." But there is a price to pay. Exhibitions are time consuming and eat into family life, so it is important that the family is supportive and can also cope with the unavoidable disruption.

DEALING WITH THE PAPERWORK

Tag have found that paperwork takes up to 75 per cent of available time, so it is a matter of constant learning — producing lists, managing time, accounting, budgeting and managing costs — and they have been surprised to learn how small incidental costs can run away with profit! Although they attended a business course before launching Tag, Kate says: "You don't really learn until you are thrown in at the deep end."

Although Tag is lucky enough to be trading in profit, they are still having to pay bank charges and they know from experience that it is vital to be careful with the managing of bank accounts since these charges can often penalise the small business. The trio save money by doing their own accounts, tracking sales and costs and using systems which help them monitor their show successes and plan for the future.

PROMOTION

Patience and restraint are watchwords and the trio still do not draw a full wage from the business, but instead plough money back to buy new equipment to improve the quality of the patterns. The original business plans still work however, and are being followed as closely as possible. Advertising is necessary but can prove to be very expensive — but the message has to be put across to customers and potential customers. Tag use small adverts in the knitting magazines to gain a profile, and this in conjunction with 'word of mouth' is getting the name recognised in the marketplace.

SKILL AND FRIENDSHIP

Each member of the co-operative brings strengths to the company which make them strong as a partnership. They have management and leadership skills, knowledge of book-keeping, statistics and stocktaking plus secretarial ability. Sometimes personalities do not 'gel', but with Tag, time has given them growing trust in each other and, in fact, their friendship is now much stronger than when they first started.

FORWARD PLANNING

Looking to the future, the friends intend to continually improve the quality of their products and the way in which they are presented and displayed on their show stand. By talking to customers they have been able to incorporate

changes, and even the smallest of improvements are now beginning to pay dividends.

'Being visible' is important to business, and especially to a new endeavour. Tag were pleased and surprised to be asked quite early on, to talk to knitting clubs and at first found the prospect a little bit daunting. However, as the business became more established they slowly gained confidence and taking the plunge found that it was much easier than they had envisaged. Now they say they actually enjoy giving talks and demonstrating their techniques. The booking list is growing in length and as a result, more time is being given to the business.

SUMMING UP

Having completed a year of trading, the future looks reasonably optimistic for Tag. The business was launched on a firm basis, and this is now reaping just rewards, proving that even in the most difficult times there is room for enterprise.

Summarising the first year, Kate says: "We have thoroughly enjoyed our first year of trading. It has been a lot of hard work — we have learned a lot — and we have had a lot of fun".

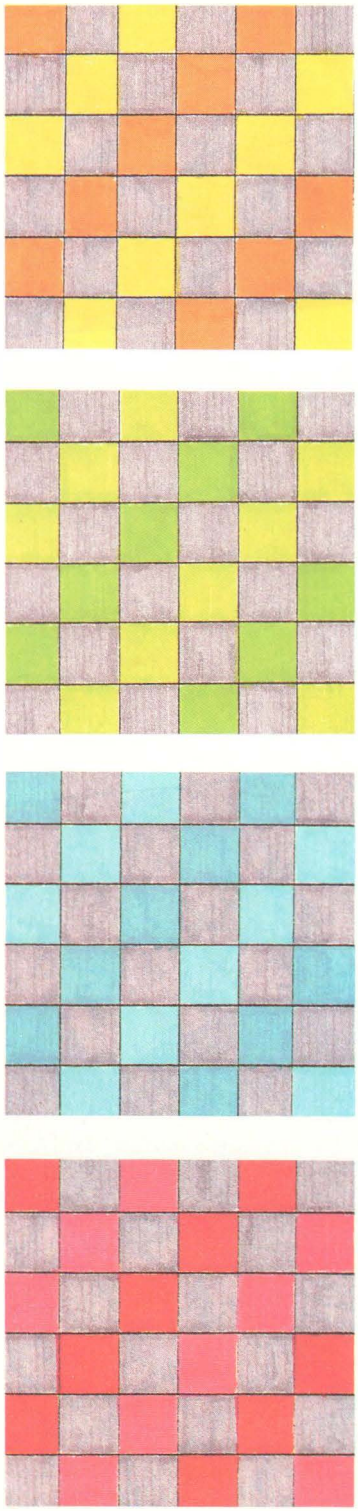
Maybe this story will encourage others with bright ideas and the necessary expertise 'to take the plunge'.

Colour Planning Textiles

Caroline Nelson with more ideas on colour selections

EACH person sees colour in a different way, have you ever tried to describe a colour over the telephone or had one described to you? "Well — it's a sort of maroon but a bit browner but not quite like a brick!" It's just about impossible, and one person's blue is another's green! A blue is not just a blue and a red not just a red, there are different shades, tones, biases, even so-called neutrals like greys can be blue, red or yellow biased, warm or cold.

DRAWING 1



JUST LIKE CHOOSING WALLPAPER?

These days we are really spoilt for choice with all the yarn companies producing their wonderful arrays of colours. It can be very difficult to decide which colour/shade/tone will give us the effect we are looking for. The little pieces of yarn glued on to the shade cards are too small for us to make a sound judgment. And even having knitted a swatch there is quite a difference between a six inch square and a 40 inch sweater. It is like trying to choose a wallpaper from those sample books in the DIY store. That lovely purple and yellow striped wallpaper will look completely different when you've covered the living room with it!

ARRANGING YOUR TOOLS

Playing around with a good box of felt tipped pens can be very helpful and a lot of fun. I usually start by combining colours of a similar tone and depth, shade cards are often arranged in this way — pale pastel shades together or bright strong colours. This is a good jumping off point — not a hard and fast rule, and used in the right proportions all sorts of colours can be used together.

COLOUR DECEPTIONS

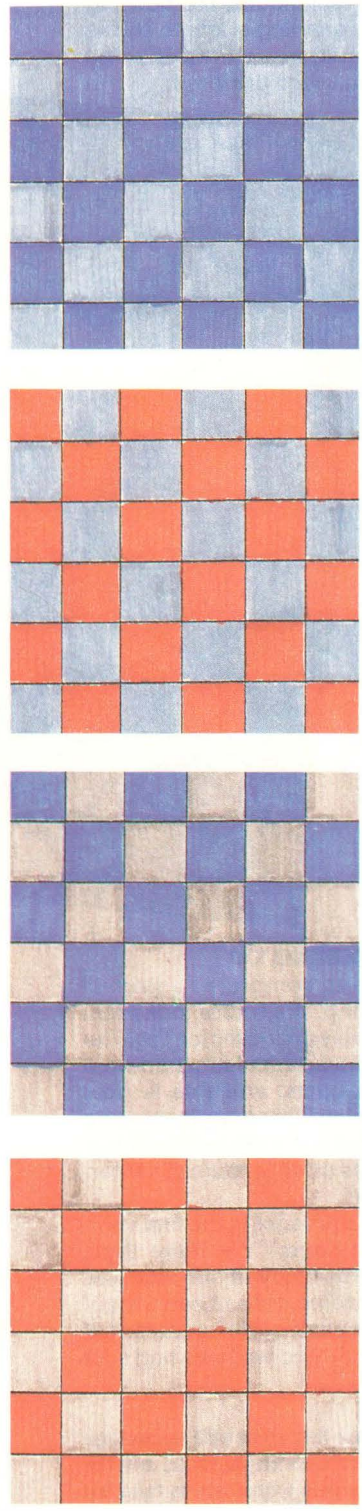
Did I say all sorts? Beware — colours, like shapes can play tricks on the eyes and can influence and appear to change in tone according to an adjacent colour. You know when that nice cone of yarn arrives in the post and you run to compare it with the colour on the shade card, doesn't it look different in the cone! Apart from a difference in the dye lot, it could be the influence of the other colours on the card which deceived you. In Drawing 1, I have used the same neutral in all the samples, but it appears slightly different depending upon the bias of the adjoining colours.

For example, yellow/green tones will seem to reflect on to the grey giving a yellow bias, whilst blues will make the same grey appear blue and cold, reds will give the grey a hint of warmth. But knowing this you could then pick your neutrals with a slight tint to complement or contrast with your chosen colours. If you don't want the grey to reflect the warmth of the red then a blue biased grey could be used, the blue would be balanced by the red tone giving the impression of a more neutral flat grey. Drawing 2 shows two different greys each with a red and blue contrast.

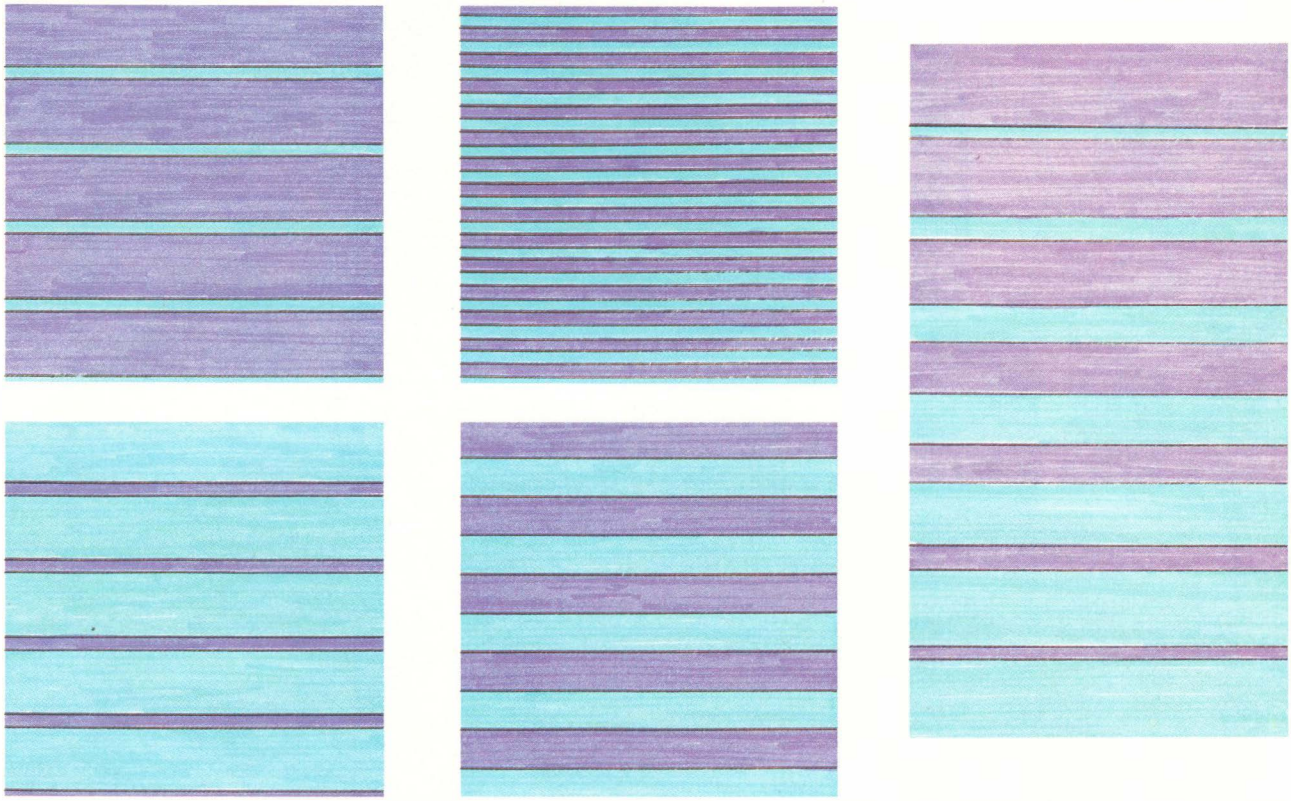
HOW MUCH?

Proportion can be a very important element in colour design, we have all seen things at one time or another and remarked on the colours, how well they look or how unusual the combination. When we try to simulate the effect it often doesn't quite work. Look carefully at the proportions, it could be that there is a smaller amount of a bright

DRAWING 2



DRAWING 3

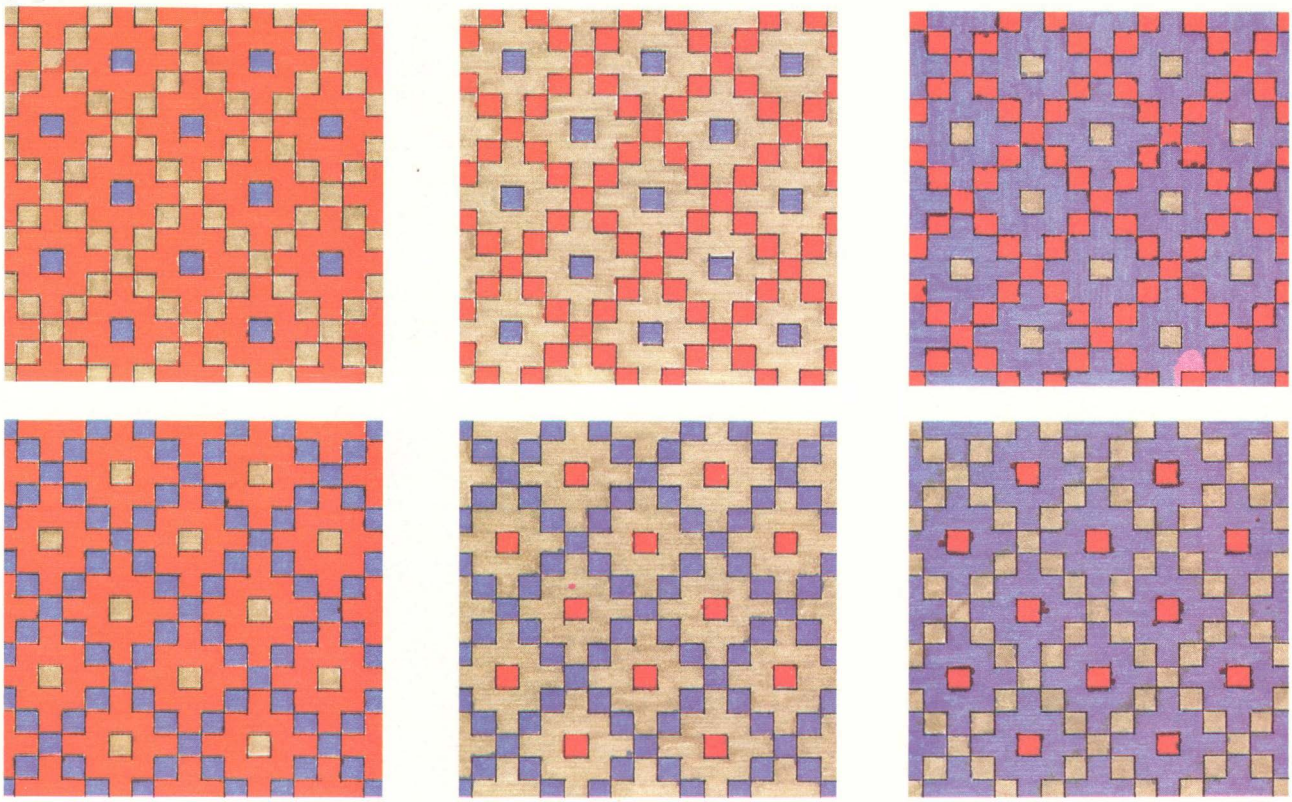


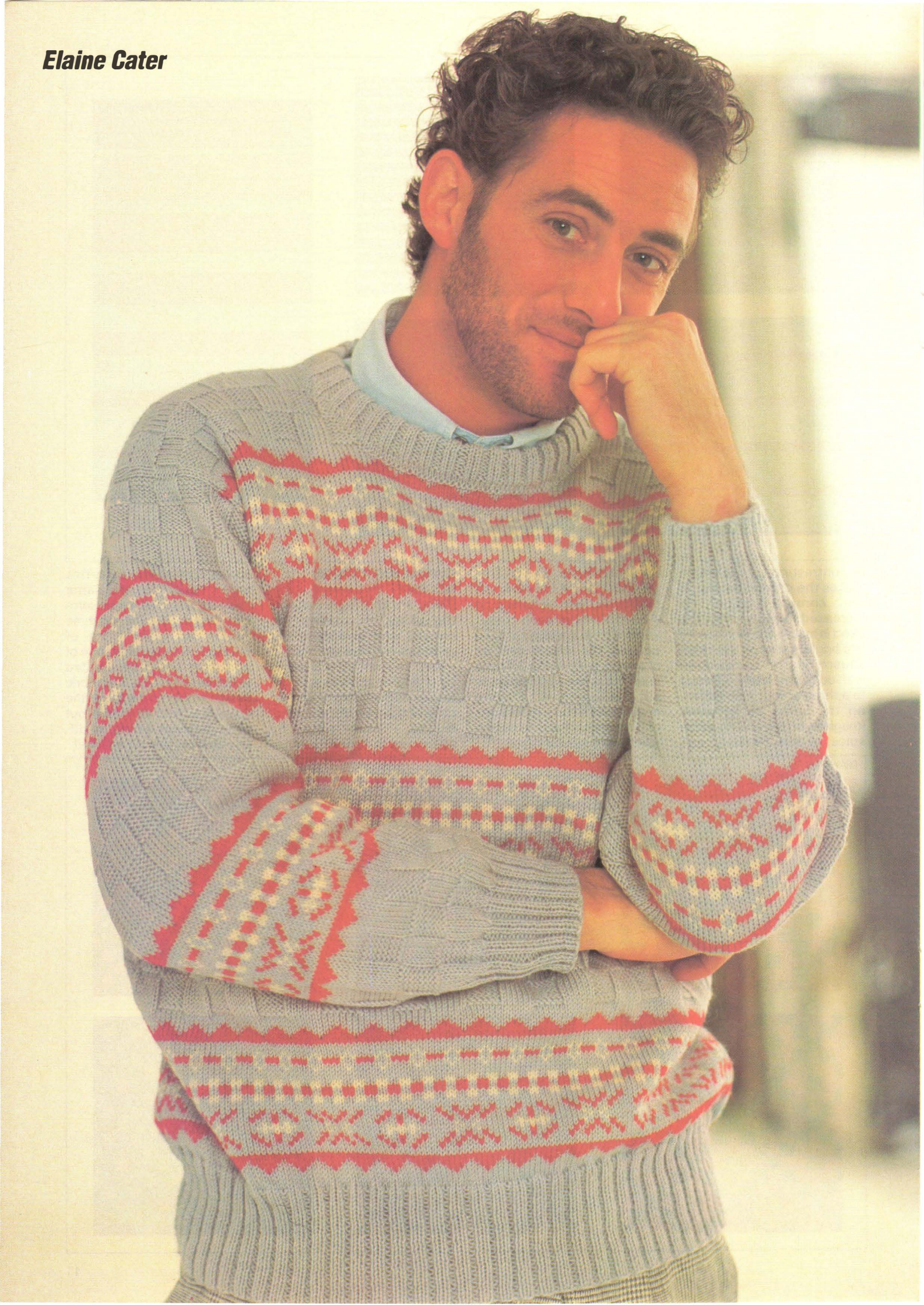
or contrasting colour which makes the difference. But, if the contrast colour is increased in proportion, the effect is lost. A one inch square of a bright colour on a ten inch square neutral background will look completely different to a three or four inch square on the same background. Imagine you are adding a little spice to the cooking, and remember when the lid came off and it all fell in! We know that by varying or balancing the amounts of each colour when we are knitting a striped pattern the effect can be changed. In Drawing 3, I have used the same two colours in all the samples. Playing around with the proportions of colours in a Fair Isle design will have a similar result.

CHANGING THINGS ROUND

If you are knitting a pattern, the effect of rotating the colours and swapping the positions can also change the effect. You can try this either by changing the yarns in the feeder and/or switching negative buttons on the machine, or, as I have done, by colouring in several photocopies — as in Drawing 4. This time I have used the same three colours in all the six samples. One punchcard and three cones can give a lot of mileage! A complete range of garments could be created with this technique. The fabric design would be the same, the colours would all match but each garment would be different. Now there's an idea!

DRAWING 4




Elaine Cater

Garter Stitch Special — Man's Fair Isle and Garter Stitch Sweater

Read Elaine Cater's article overleaf before knitting this garment

***MACHINES**: These instructions are written for standard gauge punchcard machines with garter carriage. We used a Brother 860 and KG88 garter carriage*
***YARN**: Many A Mickle 5 ply Guernsey*
***FIBRE CONTENT**: 100% Wool*
***COLOUR**: We used Silver (MC), Red (A) and Aran (B)*
***STOCKISTS**: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF*

SIZES
To suit chest 96[101:106:111]cm.
Finished measurement 108[113:118:123]cm.
Length 68[70:71:72]cm.
Sleeve seam 48[50:51:52]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle Guernsey.
2 x 500g cones in MC.
1 x 200g cone in each of A and B.

MAIN TENSIONS
26 sts and 32 rows to 10cm measured over garter stitch patt (tension dial approx 9 = MT).
26 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 10 = MT+1)
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS
Punch cards before starting to knit.
Card 3B from basic set is used for garter patt (*Stitchworld* pattern 547).
Punchcard from basic set is used for 2x2 rib.

COLOUR PATTERN BACK AND FRONT

Feeder 1	Feeder 2	Rows
MC	-	4
MC	A	3
-	A	1
MC	-	2
MC	A	3
MC	B	3
MC	A	3
MC	-	2
MC	B	2
MC	A	2
MC	B	2
MC	-	2
MC	B	2
MC	A	1
MC	B	2
MC	-	2
-	A	1
MC	A	3
MC	-	4

Attach garter carr, change to patt 2 and K24 rows garter stitch.
These 68 rows form one complete pattern and are rep throughout.

SLEEVES
Sizes 96 and 101cm only: Commence patt using MC, K4 rows. Work 24 rows garter patt. Continue in colour patt as given for back and front.
Sizes 106 and 111cm only: K1[3] rows MC. Work last 8 rows of Fair Isle patt (K1 row A, K3 rows MC/A, K4 rows MC). Work 24 rows of garter patt. Cont in colour patt as given for back and front.

SPECIAL NOTE
When working garter patt, use R and L cams for back and front. Use 2 st cams for sleeves.
Neck shaping is worked using cut and sew.

BACK AND FRONT ALIKE
Push 142[150:156:162] Ns to WP. Using MC and MT-2, cast on using the garter carr. Insert punchcard for 2x2 rib. Using MT-1, K30 rows.
Set RC at 000. Using MT as appropriate for pattern (see tension), start and work colour patt throughout. K until RC shows 112[118:118:122].

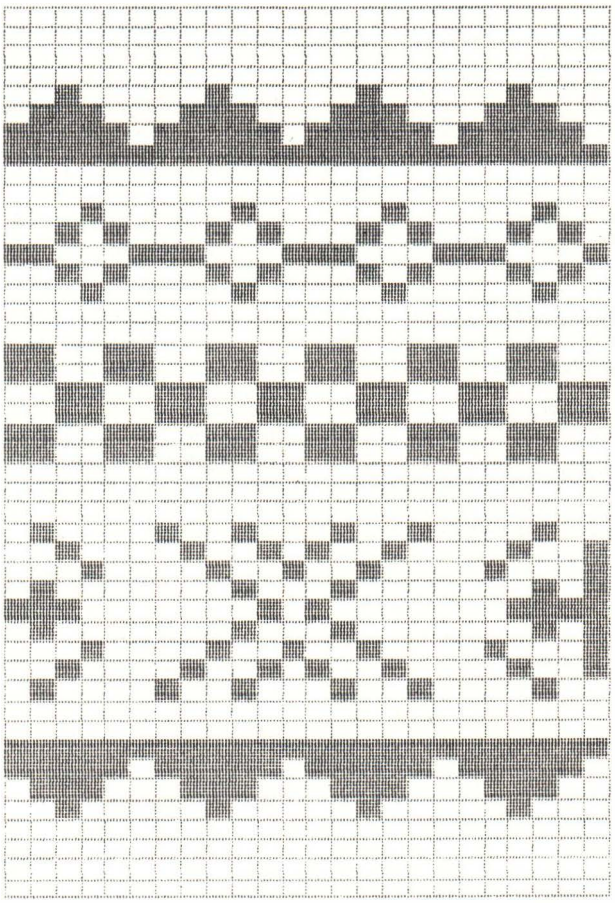
SHAPE ARMHOLES
Set RC at 000. Keeping colour patt correct throughout, cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 7 times in all. 116[124:130:136] sts. K until RC shows 86[86:90:90]. Place a marker between Ns 24 and 25 at each side of centre '0'. WK.

SLEEVES
Push 82[82:86:86] Ns to WP. Using main carr and WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT work in colour patt throughout. K5 rows. Inc 1 st at each end of next and every foll 5th row 27[27:28:28] times in all. 136[136:142:142] sts. K until RC shows 140[146:150:152].

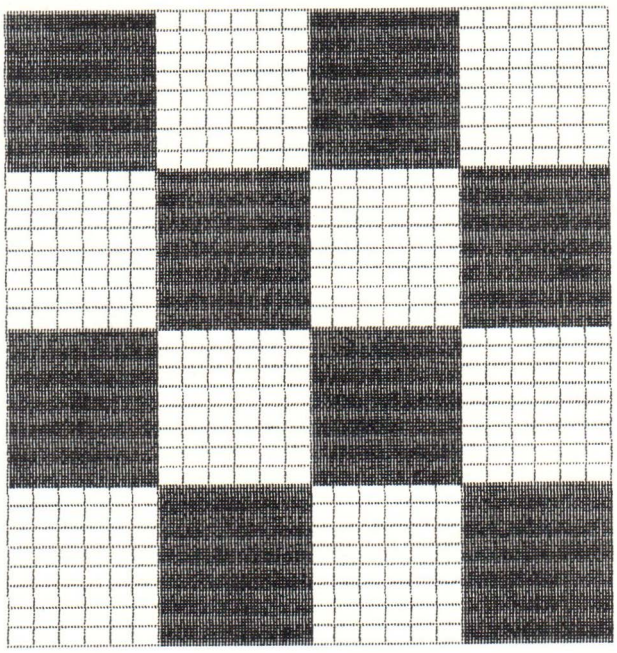
SHAPE TOP
Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 7 times in all, K1 row. 110[110:116:116] sts. Place marker at centre '0'. WK.

CUFFS
Push 66[66:70:70] Ns to WP.

PATTERN 1



PATTERN 2



DON'T MISS MACHINE KNIT TODAY (INC. PROFITABLE MACHINE KNITTING) ON SALE 18 FEBRUARY

With wrong side of lower sleeve edge facing, pick up sts from below WY at bottom of sleeve and hang on to Ns, dec 16 sts evenly along the row. Remove WY. Attach garter carr. Insert punchcard for 2x2 rib. Using MT-1, K22 rows. Cast off loosely.

NECKBAND

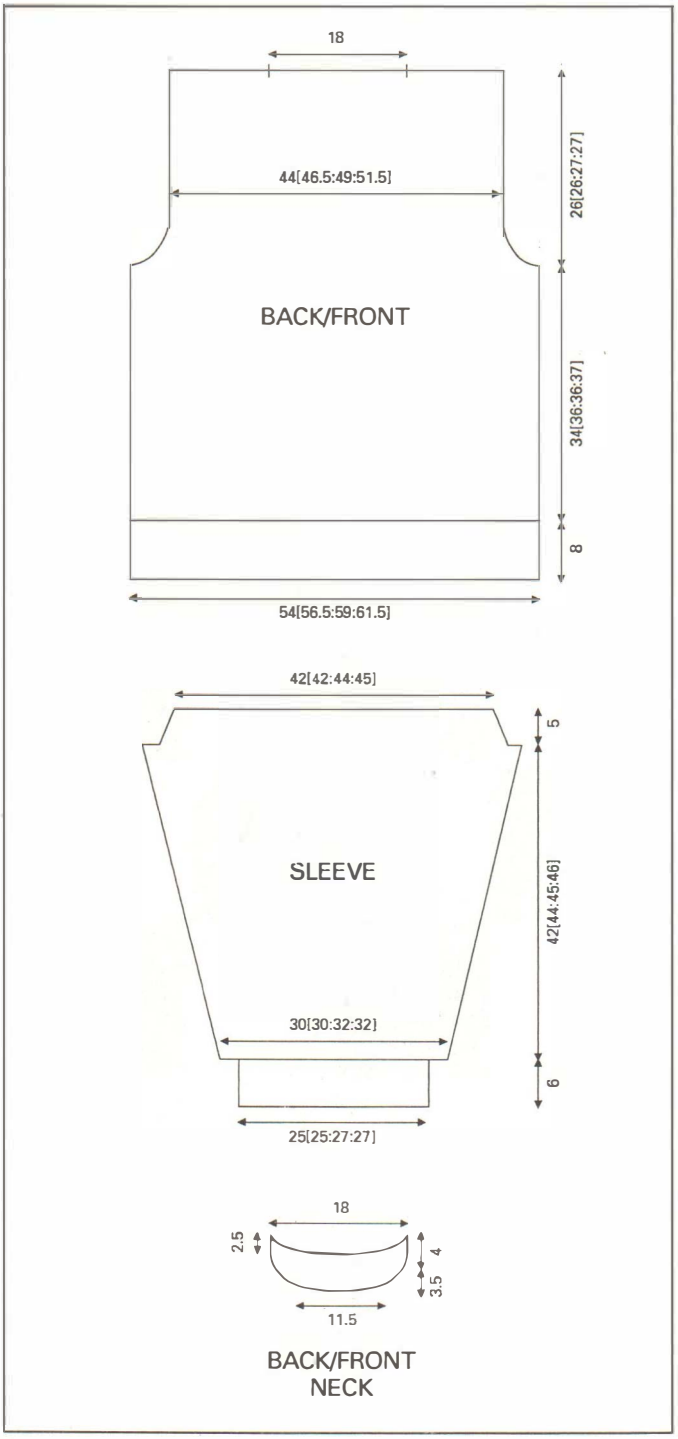
Push 126 Ns to WP. Using MC and garter carr, cast on. Insert punchcard for 2x2 rib. Using MT-1, K22 rows. Using main carr and MT, K2 rows and WK.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Use measurement diagram as a guide to marking the neckline shape. Work 2 close rows of machine stitching along marked line. Cut away excess fabric. Graft shoulder seams. Pin neckband in position on right side of neckline. Finish by back-stitching through last row worked in MC. Turn band in half to inside and slipstitch down.

To Join Sleeves: Push 110[110:116:116] Ns to WP. With right side facing, pick up one armhole edge from last dec on front to last dec on back, evenly on to Ns. With wrong side facing, pick up sts from below WY at top of sleeve and hang evenly along the row. Using MC and MT, K1 row. Cast off.

Join rem sleeve sections to armholes. Join side and sleeve seams.



BACK/FRONT NECK

THE GARTER CARRIAGE

Up and running with Elaine Cater

WERE you lucky enough to receive a garter carriage for Christmas but haven't got around to setting it up yet? Or did you buy one last year but haven't got the hang of it? Or perhaps you tried it once but didn't like the results. Please read on. Let's turn 1993 into 'Make the Most of your Garter Carriage Year'. I hope that with a bit of advice and encouragement garter carriages will emerge from their boxes under the beds and out of the cupboards all over the country and we shall hear the familiar click-clicking which tells us that an expensive piece of equipment is being put to good use.

Seriously, there is no great mystery to the garter carriage. The instruction manual which comes with it is fairly easy to understand. Over the years I have owned my garter carriage I have discovered a few hints which I would like to pass on to you. I hope that these tips will make garter carriage knitting simpler for you than it was for me when I started.

THE PREFLIGHT CHECK

Before starting to use your garter carriage, you should check a few things on the main bed of your machine. Make sure that you have a full set of needles. The garter carriage gets confused if any of the end needles are missing. It will turn round in mid-row and you will find that only partial rows have been knitted. Make sure that needles are not bent or damaged. Don't be tempted to swop damaged needles at the centre of the needle bed for undamaged ones at the ends of the bed. This will work for the first few times you do it, but eventually you will be placing damaged needles back into the centre of the needle bed.

Check that the sponge bar holds needles down firmly. If the needles spring up when you push them down at the latch end, the sponge bar is worn and should be replaced. If needles on the main bed are not aligned with the garter carriage needle, stitches will not be transferred properly.

Check that the plastic needle bed strip which goes under the needles is not cracked. A cracked strip may catch the yarn when the garter carriage is working.

THE INSTRUMENTS

Once you have checked the main bed parts, you are ready to set up the garter carriage. For machines that require separate racks, place them on the needle bed as shown in the manual (be sure to remove them when you start to use the knit or lace carriage again). You can then place the carriage on the racks, making sure that the front metal guide on the garter carriage goes under the front 'lip' of the needle bed. The garter carriage will have to be lifted slightly to move it across the needle bed. Sometimes it will feel stiff initially when you start moving it. Moving the carriage back and forth slightly, will get it to sit properly. It may also be necessary to exert a little force to get it to move. If you are worried about using excessive force, set the carriage to knit for two or three stitches and then turn it off. The garter carriage will move easily to the starting point of your knitting.

TAKE OFF

You are almost ready to start knitting. Reassemble the tension assembly and sensor unit as described in your manual and thread the yarn through it. Choose a smooth 4 ply wool or wool-blend yarn to start. For casting on, the garter carriage should be at the right end of the needle bed. Push the required number of needles out to B position. They should not be out any further than that because needles out of line will cause the carriage to stop. As you will normally go from casting on to doing a rib, use the special rib punchcard for casting on. Mark a blank row

(seven rows above the actual row) on the punchcard. Lock the punchcard on this row and cast on. This will save time because you will not need to change cards for the ribbed part of the garment; it is a simpler, quicker method than the instructions given in the manual. Once you have finished casting on, you will need to hang a cast on comb over the 'e'-wrapped stitches. This can sometimes cause problems especially if your comb is not in perfect condition. You need to catch each loop of yarn between the needles. But, if the comb has been bent with use or misuse, the second row of knitting may produce dropped stitches or the garter carriage may be damaged. You may wish to replace the comb or you can start your knitting by casting on in waste yarn using the main carriage. Knit a few rows in waste yarn, leaving the cast on comb in place. Set up the garter carriage and cast on over the waste yarn. Your comb will be in place and the cast on stitches will not be stretched. Once the knitting is completed, the waste yarn can be removed. This technique is very useful for yarns which are not very springy, as you can cast on at a tighter tension than the rib tension without the yarn breaking.

TEST FLIGHT

Set the carriage for knitting. If you want to try a rib, set the tension dial about two whole numbers tighter than for the main pattern. As the garter carriage knits a looser stitch than the knit carriage, you can set it one whole number tighter than the knit carriage. So a 4 ply knitted in stocking stitch at tension 7 would be knitted at tension 6 on the garter carriage. This makes it possible for you to knit heavier yarns like a 5 ply guernsey or a 'fine' double knit (Forsell, BSK, Many A Mickle or Rowan for example).

LEVELLING OUT

Use the single stitch cams at each end of the work. These will give a neat edge to the work and may prevent end stitches dropping. Make sure they are inserted correctly. Slide them up the needle tracks until they reach the top of the track. Push the cam down firmly, so that it is flat against the needle bed. The top of the cam will be above the needle bed. When you first start using the cams, watch the garter carriage while it knits the first row. If you have placed the cams incorrectly, the garter carriage will ride up over the cam. Stop the garter carriage immediately before the cam is damaged. You can also use the two or three stitch cams to make increasing stitches easier, as the heel from a knit stitch is easier to pick up than one from a purl stitch.

It goes without saying that you should always knit a tension swatch before starting to knit your garment. Tension swatches knitted on the garter carriage should be rested because weight has been placed on the knitting. Once you have worked out your tension, you are ready to knit.

CORRECTING COURSE

It is awful to use the garter carriage and find that your knitting is peppered with holes of dropped stitches. If you get holes appearing in vertical lines, this probably means that the needle on the main bed is damaged. Make a note of which needle it is and replace it after the knitting is completed. If stitches start to drop in a more random way or if the garter carriage transfers stitches to other needles, the garter carriage needle is damaged and should be replaced. If stitches are still dropping after needles have been changed, try adding small claw weights to the cast on comb. This can help to keep stitches from dropping, especially when knitting with shiny acrylics or mercerised cottons. If all else fails to prevent the stitches dropping, you may have to change the position of the main bed. Although the garter carriage can work with the main bed tilted at an angle when the ribber is in place, having the main bed in a horizontal position may help to maintain the proper transfer of stitches from the main bed needles to the garter carriage needle.

'FLYING' WITHOUT FEAR

Do not be frightened of the garter carriage. Try starting with an easy project, such as the Man's Garter and Fair Isle Sweater on page 43. It knits up quite quickly and does not require much shaping, since the neck is 'cut and sew'.

Good luck.

Electronic Special — Poppy Sweater

Illustrated on page 48

***MACHINES**: These instructions are written for electronic machines with ribber*
***YARN**: 4 ply Shetland Wool*
***FIBRE CONTENT**: 100% Pure New Wool*
***COLOUR**: We used Grey (MC), Scarlet (A), White (B), Green (C) and Black (D)*
***STOCKISTS**: 4 ply Shetland Wool is available from a wide variety of sources*

SIZES

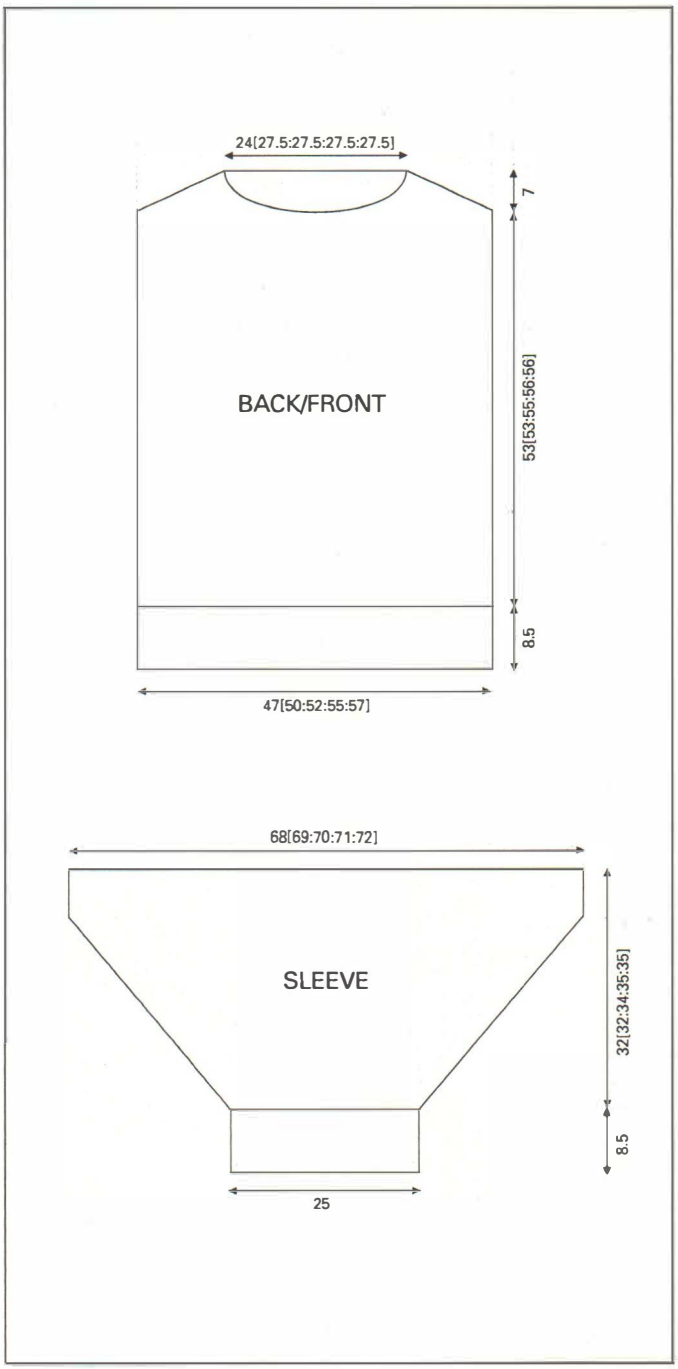
To suit bust 86[91:96:101:106]cm.
Finished measurement 94[100:104:110:114]cm.
Length 63.5[63.5:65.5:66.5:66.5]cm.
Sleeve seam 40.5[40.5:42.5:43.5:43.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

4 ply Shetland Wool.
Approx 400[400:500:500:500]g in MC.
Approx 50g in each of A, B, C and D.

MAIN TENSION

28 sts and 40 rows to 10cm measured over st st (tension dial approx 8 = MT).
Tension must be matched



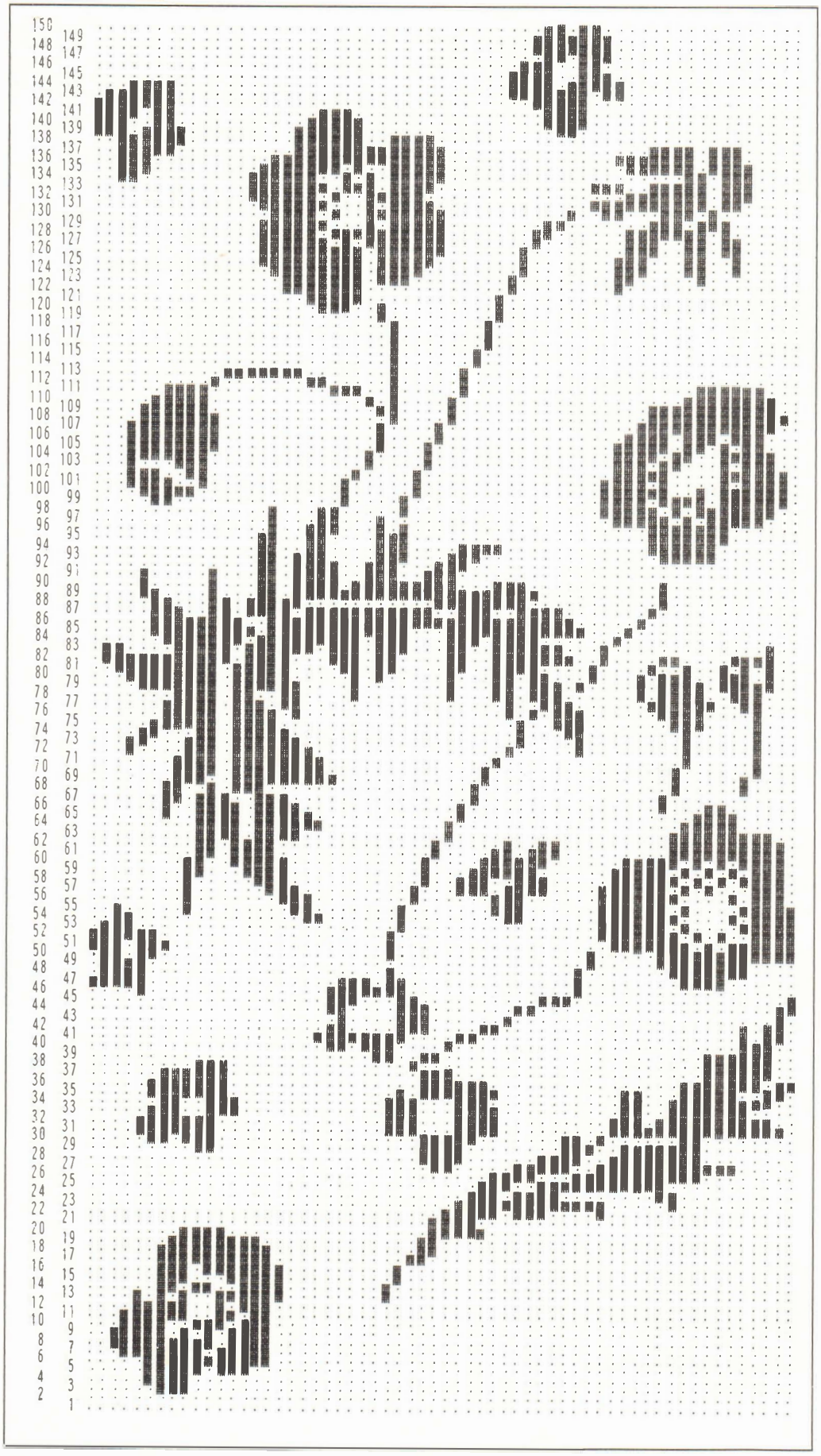
exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET
Mark mylar sheet before starting to knit — noting that stem lines can be omitted from mylar sheet and Swiss darned on later for ease of colour changing.

PATTERN NOTE
Work as single motif. Program to double length and width of pattern and work pattern over centre 120 sts. Use the coloured mylar sheet as a guide to colour changes both across and up the work.



SPECIAL NOTE
Although this sweater looks like Intarsia it is knitted in Fair Isle. To do this stop the carriage and change the yarn in feeder B. The gaps between the pattern and colour changes allows this to be done fairly easily — especially if stem lines are omitted and Swiss darned on once knitting is completed. Work slowly at first, stopping the carr and changing the yarn colours as appropriate. The needles move forward so it is possible to see when to change colours. A flick of the inspection button at the beginning of a row will also show which colours are used in each row (or use the coloured mylar sheet as a guide, remembering that pattern has been doubled in length and width). Once the technique is mastered, your colour changing speed soon improves.

FRONT
With RB in position set machine for 1x1 rib. Push 132[140:146:154:160] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using T1/1, K2 rows. Using T2/2, K2 rows. Using T3/3, K until RC shows 30. Transfer sts to MB. Using MT, K1 row. Insert mylar sheet and/or program patt (see patt note) on row 43[43:43:40:40] (row actually on mylar sheet — *not* 'doubled up' setting). Set carr to select/memorise for patt and K1 row.
Set RC at 000. Work in Fair Isle patt (see patt and special notes) throughout. K until RC shows 212[212:216:220:220].

SHAPE SHOULDERS
Cast off 8[8:8:7:7] sts at beg of next 4[6:6:8:8] rows. Using a separate piece of MC, cast off 68[70:70:70:70] sts at centre. Set carr for HP and push Ns at L to HP. Cont. over rem sts at R for first side. Cast off 8[8:8:7:7] sts at beg of next row, K1 row. Cast off 8[3:6:7:10] sts at beg of next row.

BACK
Work as given for front until RC shows 148. Insert mylar sheet and/or program patt on mylar row 118. Program patt width at 32 sts. Set for double length and width. Set motif to K between Ns 0 and 64 to R of centre '0'. (Silver machines, N1 cam at No. 64). Continue in Fair Isle patt for 48 rows, changing

colours as shown on coloured mylar sheet (see special note). Set carr for st st and complete as given for front to end.

NECKBAND

With RB in position set machine for 1x1 rib. Push 154[154:160:160:166] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T3/3 K5 rows. Using T2••/2••, K5 rows. Using T2/2, K5 rows. Using T1/1, K5 rows. Using T2/2, K5 rows. Using T2••/2••, K5 rows. Using T3/3, K1 row. Using A, K2 rows. Using MC, K2 rows. Transfer sts to MB. Using T10, K1 row. With wrong side facing, pick up neck edge and hang evenly along the row. Cast off loosely.

SLEEVES

Stitches and shaping are identical for each sleeve, however each one has a poppy motif on it in slightly different positions — so program thus:

Sleeve 1: When RC shows 22, *insert mylar sheet and/or program patt starting from mylar sheet row 118. Program patt over centre 36 sts at double width and height. Set carr to select/memorise for patt and work 1 poppy using A in feeder 2/B. Complete sleeve using MC and st st.

Sleeve 2: When RC shows 59, work as given for sleeve 1 from * to end.

SLEEVE SHAPING

With RB in position set machine for 1x1 rib. Push 70 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using T3/3, K until RC shows 40. Transfer sts to MB. Using MT, K2 rows. Using A, K2 rows. Cont in MC throughout — adding patt from appropriate row as above. Inc 1 st at each end of next and every foll alt row 61[62:63:64:65] times in all. 192[194:196:198:200] sts. K until RC shows 128[130:136:140:140]. Cast off loosely.

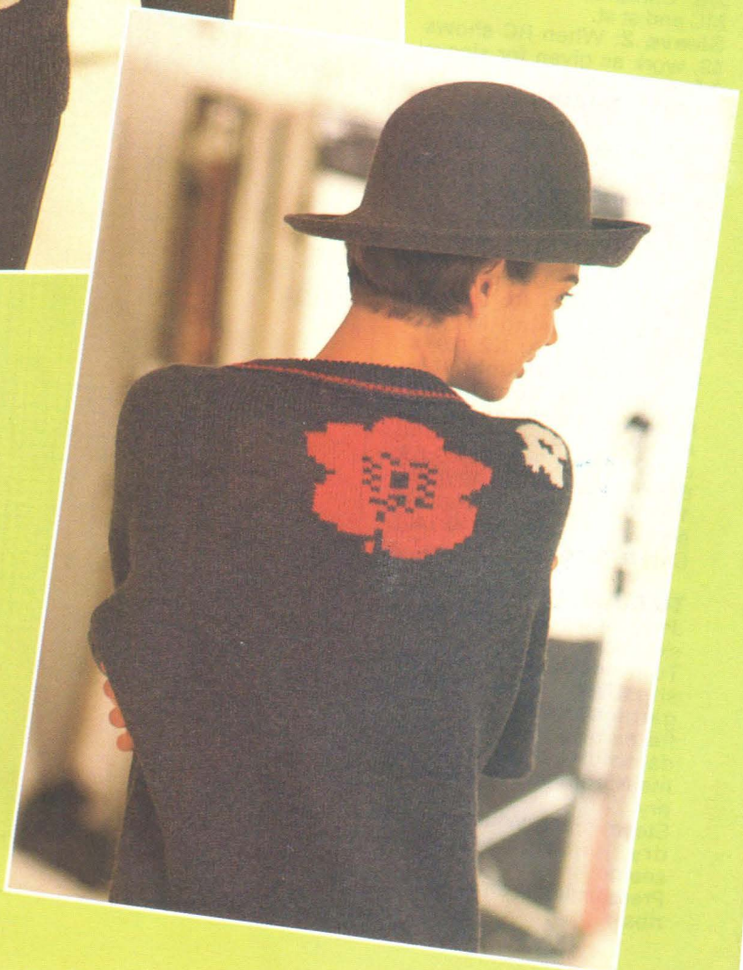
TO MAKE UP

Join shoulder seams. Set in sleeves.

Turn neckband in half and slipstitch down. Wash garment using wool soap flakes or equivalent. When damp dry, block to correct measurements and leave to dry.

Steam press. When cool and dry, join side and sleeve seams.

Press inside seams, omitting ribs.



Jill Hargan

Heidi Smith

Child's Sweater with Hot Air Balloons

Illustrated on page 49

***MACHINES**: These instructions are written for standard gauge electronic machines with ribber*
***YARN**: Bramwell Fine 4 ply*
***FIBRE CONTENT**: 100% Acrylic*
***COLOUR**: We used Adriatic (MC), Jade (A), Navy (B), Red (C), Disco Green (D), White (E).*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES
To suit chest 66[71:76]cm.
Finished measurement 72[76:82]cm.
Length 44[48:51]cm.
Sleeve seam 33[36:38]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Fine 4 ply.
1 x 500g in MC.
Small amounts in each of A, B, C, D and E.

MAIN TENSION
31 sts and 44 rows to 10cm measured over st st (tension dial approx 5 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

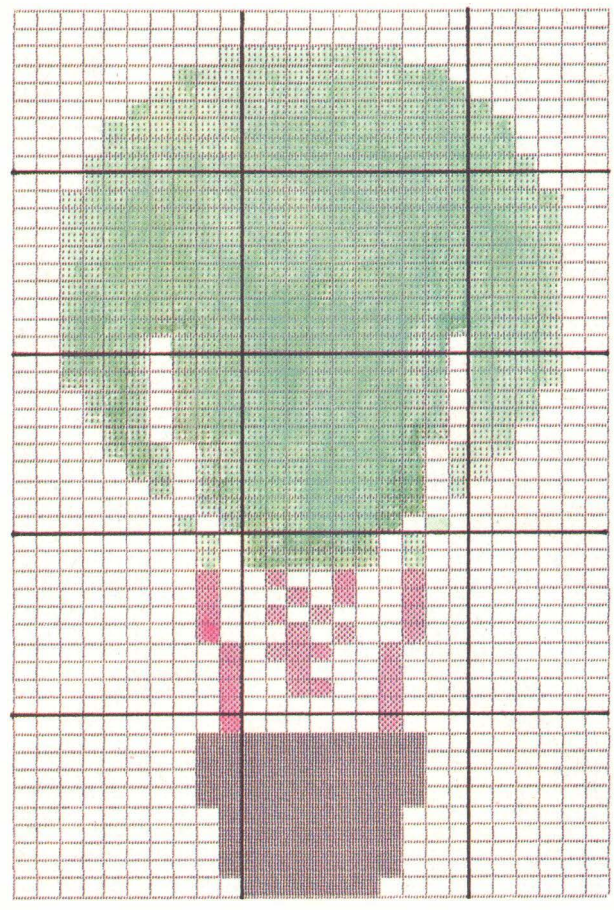
MYLAR SHEET
Mark mylar sheet/program patterns before starting to knit.

COLOUR PATTERNS
Patt 1. Tree tops. Use MC in feeder 1/A and A in feeder 2/B.
Patt 2. Balloons. Use MC in feeder 1/A throughout, change colours in Feeder 2/B:
Using B, K9 rows; Using C, K9 rows. Using D, K29 rows.
Patt 3. Clouds. Use MC in feeder 1/A and E in feeder 2/B.

BACK
With RB in position set machine for 1x1 rib. Push 112[118:128] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K20 rows. Transfer sts to MB**.
Set RC at 000. Using MT, program for patt 1, set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and work patt 1 (see colour patt note) until RC shows 20. Set carr for st st. Program for patt 2, set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and work patt 2 (see colour patt note) until RC shows 68. Set carr for st st and using MC, K until RC shows 75. Program for patt 3, set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and work patt 3 (see colour patt note), work 23 rows in patt. Set carr for st st and continue in MC throughout. *At the same time* when RC shows 88[88:96], place a marker at each edge*. K until RC shows 172[192:208].

SHAPE SHOULDERS
Leave 35[37:39] Ns nearest carr in WP. Push rem Ns to HP and set carr for HP. WK over rem sts.

PATTERN 2



26 sts x 49 rows

CAR. Push nearest 42[44:50] Ns to UWP. WK over these sts.
CAL. Set carr so HP Ns will K and WK.

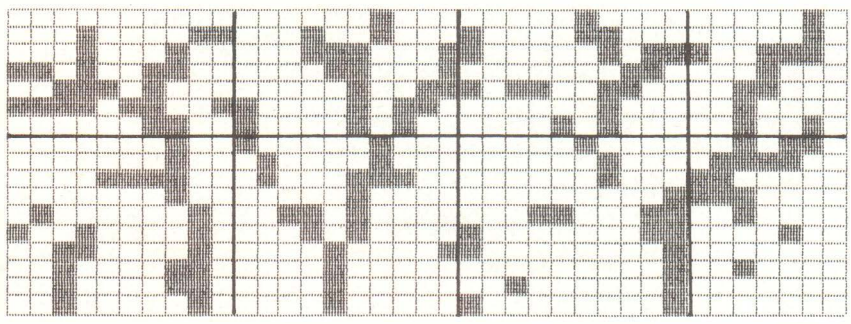
FRONT
Work as given for back to * *but* when RC shows 121[135:147] program for patt 4 from N 9L to N 25L. Set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and work patt 4 (see colour patt note) for 8 rows. Set carr for st st and continue in MC throughout. K until RC shows 138[152:164].

SHAPE NECK
Set carr for HP and push 18[20:24] Ns at centre and all Ns to L to HP. Cont over rem 47[49:52] sts at R for first side. K1 row. Cast off 4 sts at beg of next row, K1 row. Cast off 3[2:2] sts at beg of next row, K1 row. Dec 1 st at beg of next row, K1 row. Dec 1 st at beg of next and foll alt row, K1 row. Dec 1 st at neck edge on next and foll 3rd[3rd:2nd] row. K6[2:1] rows. Dec 1 st at neck edge on next and every foll 0[6th:7th] row 0[1:2] times in all. 35[37:39] sts. K until RC shows172[192:208].

SHAPE SHOULDER
WK over rem sts.
CAR. Push 18[20:24] Ns nearest carr to UWP and WK.
CAL. Set carr so HP Ns will K. Reset RC at 138[152:164] and work L side to correspond with R.

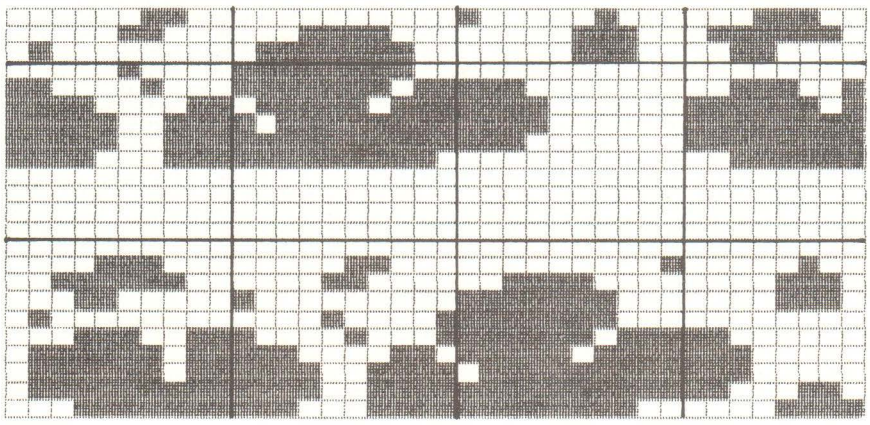
SLEEVES
With RB in position set machine for 1x1 rib. Push 51[55:60] Ns on MB and corresponding Ns on RB to WP. Work as given for back to **.
Set RC at 000. Using MT, inc 1 st at each end of next and every foll 3rd row 21[20:8] times in all. 93[95:76] sts. K3 rows. Inc 1 st at each end of

PATTERN 1



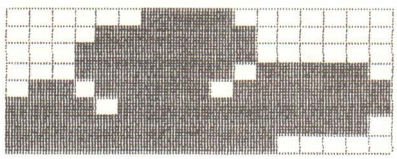
37 sts x 17 rows

PATTERN 3

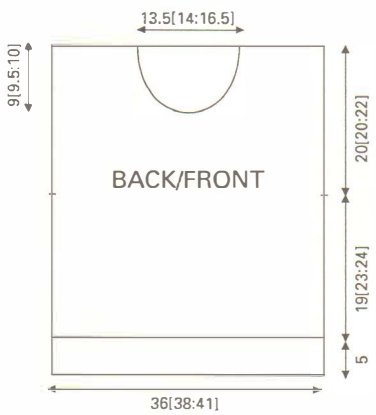


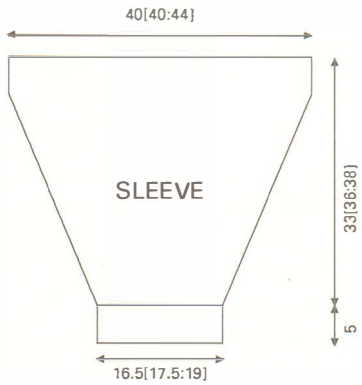
38 sts x 23 rows

PATTERN 4



17 sts x 8 rows





first row worked in D and hang evenly along the row. Place a marker at centre. Using MT+3, K1 row and WK.

NECKBAND

With RB in position set machine for 1x1 rib. Push 97[105:109] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K 22 rows. Transfer sts to MB. Using MT, K2 rows and WK.

TO MAKE UP

Block and very lightly steam pieces to correct measurements. Join one shoulder seam. Pin neckband in position evenly on right side and finish by backstitching through last row worked in MC. Join second shoulder seam and neckband seam. Turn band in half to inside and slip stitch down.

SET IN SLEEVES

Push 121[127:136] Ns to WP. With right side facing and marking to centre '0', pick up sts from below WY at top sleeve and hang evenly on to Ns. With wrong side facing, pick up armhole edge between markers and hang evenly on to same Ns. Using MC and MT+1, K1 row. Cast off loosely.

Join side and sleeve seams.

next and every foll 4th row 14[16:30] times in all. 121[127:136] sts. K until RC shows 129[134:155]. *At the same time* when RC shows 96[101:122], program for patt 1. Set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and work patt 1 (see colour patt note) for 17 rows. Set carr for st st and using MC, K2 rows. Program for patt 3, set carr to select/memorise for patt and K1 row. Work patt 3 (see colour patt note) for 9 rows. Set carr for st st and using MC, K until RC shows 129[134:155]. Using D and MT-2, K8 rows. Turn a hem by picking up loops from

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1. ***And disks for DesignaKnit and PPD.***
   (Price according to book title).

And he got them mail order (or list of stockists) from:
CML, 244 Shrub End Road, Colchester C03 4SA
Tel. 0206-549026

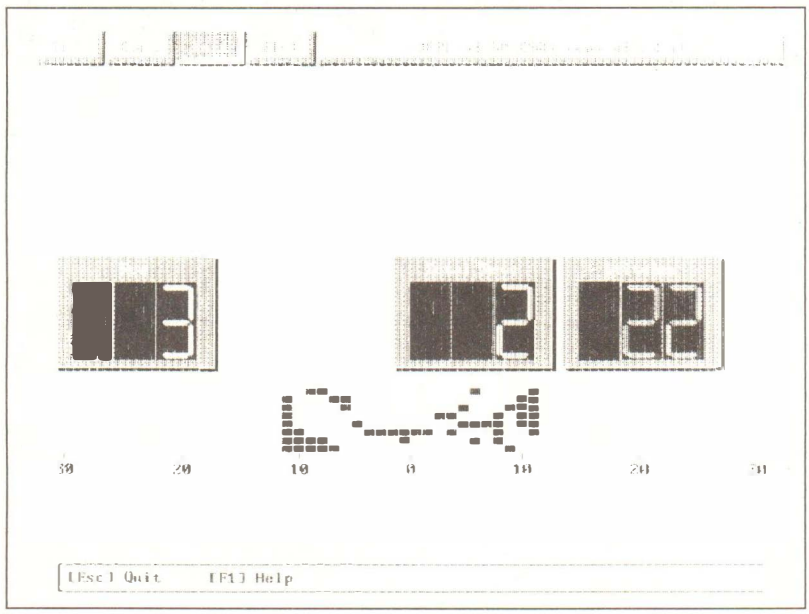
Software

Angela Gordon describes the new features of System 90 Intoshape version 3.05

THE latest version of System 90 Intoshape by Clwyd Technics has some interesting new features that I thought you might like to know about.

The main one is, of course, the link to Silver Reed knitting machines and I will tell you about this first. Originally written for Brother knitting machines, the Intoshape system can now be purchased with a cable to link to either Brother or Silver Reed electronic machines.

I have fully reviewed the original version of this program in earlier issues and all features mentioned are included with the Silver Reed package. These features include garment design, motif design, combining of garments and motifs and the facility to send individual motifs or combined garment shapes with motifs to electronic knitting machines. A very popular feature is the 'Follow' menu which allows the pattern to be viewed on the screen whilst it is being knitted on the knitting machine.



HARDWARE REQUIREMENTS

These are the same as for the Brother system which are: IBM compatible PC computer with at least 640K memory, EGA or VGA monitor, hard disk, Microsoft compatible mouse and at least one free serial port.

Knitting machine should be Silver Reed (or Knitmaster) 580 or the new modular system with EC-1. PE-1 is optional.

HOW THE PROGRAM WORKS

Patterns called 'Motifs' are created on a grid using regular painting tools. The motifs are then converted to stitch patterns which can be sent to the knitting machine. Stitch pattern options include Fair Isle, Jacquard and multi-coloured slip stitch.

Other stitch patterns can be created in the 'Motif' editor, but cannot be viewed on the garment panels in the same way the Fair Isle or Jacquard patterns can — as yet we do not have three-dimensional screen graphics. Just create Fair Isle type patterns for tuck, weave, lace etc. After all, any pattern is simply a combination of filled in or blank rectangles on the mylar sheet (punched or unpunched holes in a punchcard). The computer only tells the knitting machine which needles to select to working and upper working positions during the knitting, it does not know (or care) what setting the pattern cam is on!

Alternatively, garments can have motifs placed on to them and saved. The garment panels are then converted into the type of stitch pattern to be knitted and the whole is sent to the knitting machine.

For a more detailed description of the facilities please read the earlier issues.

TO SEND A PATTERN TO THE KNITTING MACHINE

Silver Reed knitting machines have no internal memory of their own and so must be connected to the computer during the knitting process, unless a motif is sent to the PE-1 and stored therein.

The computer and knitting machine should be properly connected with the cable only whilst both are turned off, so do this before starting work.

Once a stitch pattern has been created from a motif it is ready for sending. There is a special icon (I think it looks great) depicting a carriage with curly cord and tension mast for Silver Reed machines on the DESK screen. Double click slowly on the icon to open the menu screen.

I will describe the procedure for sending a motif. Sending a garment panel is very similar but you open a garment file instead of a motif.

There are four menu bars at the top of the screen, click on FILE and then, in the pop up menu, on OPEN MOTIF and choose the motif you wish to knit from the list of all saved motifs by double clicking on it. Only motifs converted to stitch patterns can be sent to the machine and you will be warned if you should choose one that is not converted.

When you have the motif you wish to send on the screen the program asks if you wish to send the first pattern saved. It is possible to convert a single motif to any of the stitch pattern options and, if you answer no at the prompt, the next one saved will be presented. If there are no more patterns saved the screen will go blank and you must re-load the motif or open another.

At the top of your screen is a bar in which is displayed the total number of stitches and rows in your chosen pattern. For Jacquard patterns the number of rows before and, in brackets, after separation are shown.

Turn on your knitting machine and switch on the inspection light. Now click on KNIT on the computer screen and then on KNIT PATTERN. The knitting screen is then displayed and you can turn off the inspection light and knit. The motif will scroll down the screen as you knit and a beep will be heard at the end of the repeat as normal.

Row and stitch numbers are shown on the screen at all times so it is very easy to keep track of where you are within a pattern. It is only necessary to watch the screen when you are sending a garment pattern to the machine to see when to shape the piece, or when knitting Jacquard to keep tabs on the colour changes.

During shaping a countdown of the number of rows to be knitted before the next shaping is given in brackets. So, you only need to do the shaping, check this number and knit the specified rows before looking again at the screen. The ESCape key will

stop the pattern being sent to the machine when you have finished knitting.

The inspection light will cause a single row to be repeated if it is left on, in exactly the same way it would with a mylar pattern.

COPYING MYLAR SHEETS TO THE COMPUTER

All your own patterns that you have created on mylar sheets (and those that come with the machine too) can be stored in the computer hard disk or on a floppy disk. This allows them to be used as they are, combined, or modified and returned to the knitting machine when needed.

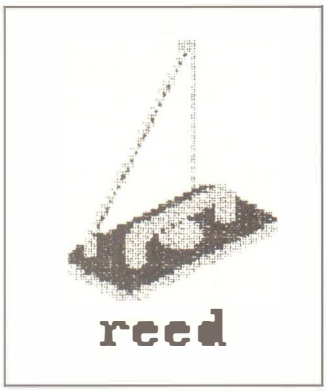
First count the number of stitches and rows in the pattern you wish to copy. Click on the CARD menu bar and then on READ PATTERN. Set the number of stitches and rows to those you have noted and click on OK.

A whole card can be read at once if you prefer and then broken down into the individual motifs in the MOTIF EDITOR.

Set the card into the card reader and set the width indicator to the appropriate position. Turn off the inspection light and then on the computer click OK.

The pattern will appear on the computer screen (as if by magic!) and you must now save it. Click on the FILE menu bar and then on SAVE AS MOTIF.

The motif must be converted in the STITCH menu before it can be sent back to the knitting machine.



COPYING FROM AND SENDING TO PE-1

Knitters with a PE-1 can copy all patterns from the memory cards into the computer and can also send patterns to the PE-1. This facility can be very useful when you do not wish to knit with computer and knitting machine connected and also for sharing patterns with friends who also have PE-1 but no computer.

The program retails at £149.00 plus VAT and is available from Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Near Mold, Clwyd, CH7 5JH. Telephone 0352 741751.

That's all for this month, next time I will go through all the new features that are available with this latest version. An upgrade to this version is available to current users by returning the original set of disks together with £1.18.

Passap Baby Special: Sweater or Jacket and Pants Set

Illustrated on page 55

***MACHINES**: These instructions are written for Passap/Pfaff Duomatic machines*
***YARN**: 2/30s Acrylic*
***FIBRE CONTENT**: 100% Acrylic*
***COLOUR**: We used White (MC) with either Blue or Red (C)*
***STOCKISTS**: This yarn is readily available from a variety of sources. However, a lightweight 3 ply can be substituted for small size and a lightweight 4 ply for larger size if desired*

SIZES

To suit 0-6 month[6 months - 1 year].
Finished measurement 46 [58]cm.
Length 24[28]cm.
Sleeve seam 18[21.5]cm.

Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes. See Special Note for details of working larger size.

MATERIALS

2/30's Acrylic.
200[320]g in MC.
50[75]g in C.
5 buttons for jacket.
Cord or elastic for pants.

MAIN TENSION

Largest Size: 20 sts and 67 rows to 10cm measured over main patt using 3 ends 2/30s together throughout (SS approx $4\frac{1}{2}/4\frac{1}{2}$).
Tension must be matched exactly before starting garment. See Special Note for small size.

ABBREVIATIONS

See page 12.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

For main patt arrange Ns and pushers as shown in Diagram 1. Using MC and EX/FX, K18 rows, using C and N/N, K2 rows. These 20 rows form patt and are rep throughout.

SPECIAL NOTE

As the stitch pattern has a lot of elasticity and stranded yarns are used, the same instructions are suitable for both sizes, ***but*** use 3 ends 2/30s together throughout for large size (tension as given).
Small size only: Use 2 ends together throughout. All SS settings to be reduced by one whole number — i.e. for main patt use SS $3\frac{1}{2}/3\frac{1}{2}$, for 1x1 rib use SS $2\frac{1}{2}/2\frac{1}{2}$ etc.

JACKET
BACK

Orange strippers, handle down. Push 58 Ns on FB and corresponding Ns on BB to WP.
Set RC at 000. Using MC, SS 3/3, K1 row. Black strippers. CX/CX, SS $4\frac{1}{2}/4\frac{1}{2}$, K2 rows. SS $5\frac{1}{2}/5\frac{1}{2}$, K26 rows. Lock at L. Orange strippers N/N, SS $4\frac{1}{2}/4\frac{1}{2}$, K1 row. RC shows 30.
Transfer sts as shown in Diagram 1. Start and work in main patt (see patt note) throughout. K until RC shows 84.

SHAPE ARMHOLES

Cast off 2 sts at beg of next 2 rows. 54 sts. K until RC shows 168. Place a marker at each end of centre 22 sts on FB. Cast off loosely.

LEFT FRONT

Orange strippers, handle down. Push 15 Ns to L and 14 Ns to R of centre '0' on FB and corresponding Ns on BB to WP. Work as given for back until RC shows 84. (K1 extra row for R front).

SHAPE ARMHOLE

Cast off 2 sts at beg of next row. 27 sts. K until RC shows 131. (K1 extra row for R front).

SHAPE NECK

Cast off 5 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll alt row 6 times in all. 16 sts. K until RC shows 168. (K1 extra row for R front).
Cast off.

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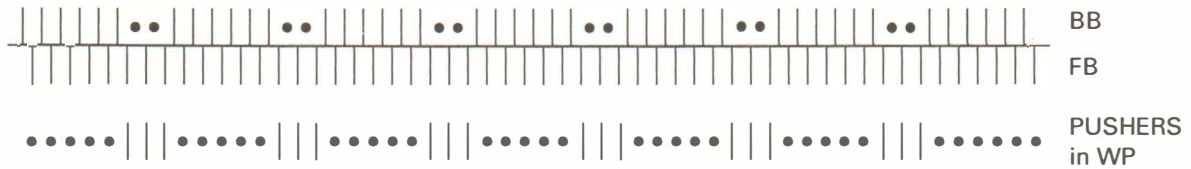


SS $4\frac{1}{2}$ EX. Using MC, K18 rows. N. Using C, K2 rows
$4\frac{1}{2}$ FX N

RIGHT FRONT
Work as given for L front, reversing cast on and noting difference in rows to reverse shaping.

SLEEVES
Orange strippers, handle up. Push 46 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib.
Set RC at 000. Using MC, N/N SS 2/2, K1 row. CX/CX, SS 3/3, K2 rows. SS $3\frac{1}{2}/3\frac{1}{2}$, K2 rows. N/N, K24 rows. Handle down. Push empty Ns to WP to form FNR. CX/CX, SS 4/4, K2 rows. RC shows 29. N/N, SS $4\frac{1}{2}/4\frac{1}{2}$, K1 row.
Set RC at 000. Transfer sts as shown in Diagram 1. Start and work main patt (see patt note) throughout. K until RC shows 122. Cast off loosely.

NECKBAND
Orange strippers, handle up. Push 82 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib.
Set RC at 000. N/N, SS 2/2, K1 row. CX/CX, SS 3/3, K2 rows. N/N, SS $3\frac{1}{2}/3\frac{1}{2}$, K27 rows. RC shows 30. Cast off loosely.

BUTTON BAND
Orange strippers, handle down. Push 8 Ns on BB and 7 Ns on FB to WP. Ns arranged for FNR. Using MC, N/N, SS 2/2, K1 row. CX/CX, SS 3/3, K2 rows. N/N, SS 4/4, K1 row.
Set RC at 000. K until RC shows 116. Cast off.

BUTTONHOLE BAND
Work as given for button band, adding buttonholes when RC shows 10, 34, 58, 82 and 106. Complete as given for button band.

TO MAKE UP
Join shoulder seams. Set in sleeves. Join side and sleeve seams. Sew on neckband by backstitching through cast on edge to right side of work, fold to inside and slipstitch down. Sew on front bands. Sew on buttons to correspond with buttonholes.

SWEATER
BACK AND FRONT ALIKE
Work as given for jacket back until RC shows 160.
SHAPE NECK
Push empty Ns to WP for FNR. Using MC, N/N, SS 4/4, K until RC shows 174. Cast off loosely.

SLEEVES
Work as given for jacket.

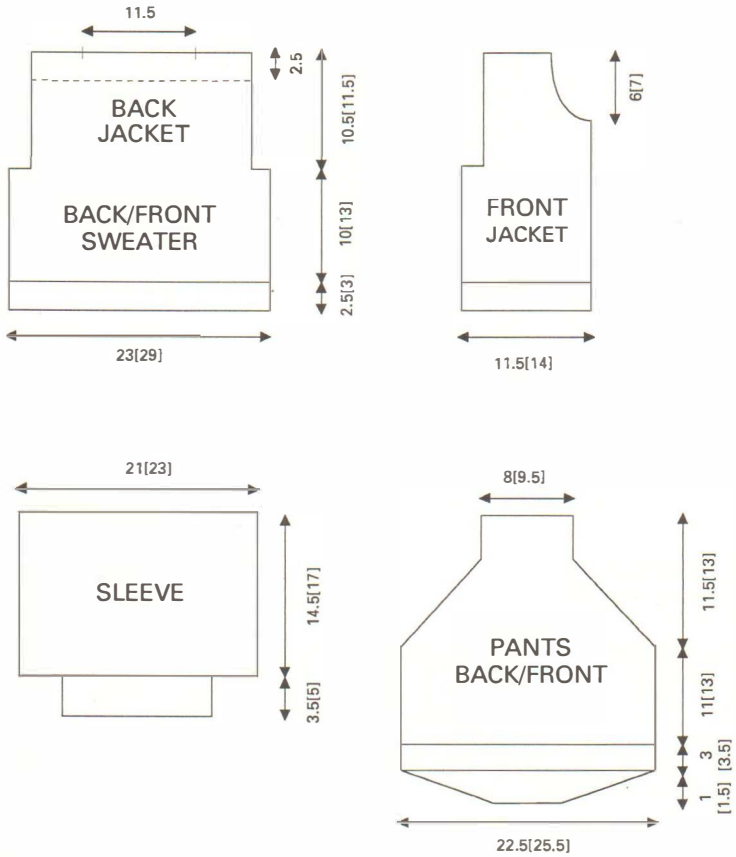
TO MAKE UP
Join shoulders by overlapping top rib and slip stitching down for approx 2.5[3]cm — towards neck. Set in sleeves. Join side and sleeve seams.

PANTS
BACK
Orange strippers, handle up. Push 74 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib.
Set RC at 000. Using C, N/N, SS 2/2, K1 row. CX/CX, SS 3/3, K2 rows. N/N, SS $3\frac{1}{2}/3\frac{1}{2}$, K7 rows. RC shows 10. Transfer on FB only, 2nd and every foll alt st on to its adj N, leaving empty Ns in WP. K until RC shows 20. Transfer all sts from BB to FB (for st st). Black strippers. GX/N, SS-/$6\frac{1}{2}$.
Set RC at 000*. Lock at R. Put a pusher into WP for each WP N on FB. K2 rows. GX/BX, push 4 pushers at L to rest position and K1 row. Push 1 pusher at L and 4 pushers at R to rest position and K1 row. Push 1 pusher at R and 4 pushers at L to rest position and K1 row. Continue with this 2 row sequence until a total of 25 pushers are at rest at L and 24 pushers at rest at R. Push 1 pusher to rest at R and push 25 pushers to WP at L and K1 row. RC shows 13. Lock at L. Place all pushers back in the rail to out of work position. GX/N, K until RC shows 62.
SHAPE LEGS
Dec 1 st at opposite end to lock on next 48 rows. 26 sts. K until RC shows 122. WK.

FRONT
Work as given for back to *. K until RC shows 50.
SHAPE LEGS
Dec 1 st at opposite end to lock on next 48 rows. 26 sts. K until RC shows 110. Transfer sts to BB. Drop the FB. With wrong side facing, pick up sts from below WY on back pants and hang evenly on to same Ns (2 sts on each N). Remove WY and cast off.

LEGBANDS
Orange strippers, handle up. Push 74 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib.
Set RC at 000. Using C, N/N, SS 2/2, K1 row. CX/CX, SS 3/3, K2 rows. N/N, SS $3\frac{1}{2}/3\frac{1}{2}$, K until RC shows 14. Transfer sts to BB. Drop front bed. With wrong side facing, pick up leg edge and hang on to Ns, dec evenly along the row.
Cast off.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Join side seams. Either thread cord or elastic through waistband holes and tie or fasten off as appropriate.



Pam Chapman

OUT & ABOUT

ONE DAY SALE

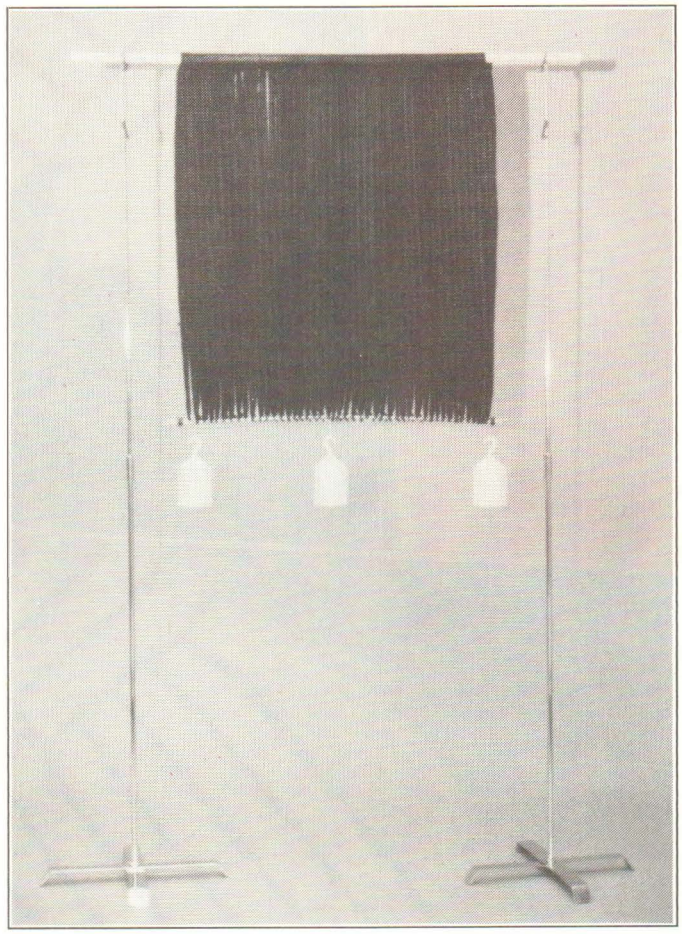
Yarn sales are hard to resist and when the company has such a varied range as Ridgeway Yarns — from beautiful fine wools to acrylics and cotton, then perhaps you ought to give way to temptation! Ridgeway Yarns in conjunction with PDB Engineering (the firm for useful machine accessories) are having a One Day Sale on Saturday 30th January from 10am to 4pm. The venue is 'Central Area', Community Centre, Emlyn Square Railway Village, Swindon, Wilts. For further details telephone 0858 880394 — and don't forget the large plastic sacks!

JAY GEE'S TAUNTON MACHINE KNITTING EXHIBITION

Saturday November 21st saw the 5th successful Taunton machine knitting exhibition. The fashion show included garments from professional machine knitters and members of the Taunton Machine Knitting Club — whose members also acted as models. The compere, Marian Hudd did an excellent job and the garments were admired by all those attending.

Exhibitors included Bonnie's Wools, Trisha Whitfield, Jacpacs, Alice Wilmshurst, Tag and Meg Tillotson. Knitters were entertained throughout the show with talks and demonstrations given by Pam Turbett, Sylvia Wynn from Forge Craft Creations, Angela Gordon, Valerie Meecham, Peter Free and 'In-Ex'.

With this successful show just completed, Jay Gee are already planning their next — to be held on Saturday November 20th (you can't say we don't give you advance information!) — if any potential exhibitors would like further information, they should contact Jay-Gee, 100 Station Road, Taunton, Somerset TA1 1PD (Tel. 0823 336815).



IN-EX STEAMING KIT STAND

SKIRT STEAMING STAND

In-Ex Systems — well known for their skirt steaming kits, have added a useful accessory to their range. It is the 'Steaming Kit Stand'. It was devised by request, as many kit users found hanging their skirts from a clothes horse proved rather cumbersome and it was difficult to leave the skirt hanging correctly until it was dry — due to the floor space taken up! The stand kit is slimline and after it has been used for steaming, the stand can be moved out of the way easily, whilst the skirt dries to perfection. Stands are £12.95 + £3.55 postage and are currently only available from In-Ex Ltd, PO Box 1459, Windsor, Berks SL4 2TP.

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Fri: 9.00am - 4.00pm
Saturday: Closed

CALLING DRESSMAKING KNITTERS

Singer have recently announced their continued sponsorship of the amateur dressmaking competition, to be known this year as Singer Amstitch 93. The competition is free to enter and has four categories — 'A' Beginners; 'B' Experienced; 'C' Parents/Grandparents sewing for children; 'D' Sewing for the fuller figure. Entry forms are available from all Singer Sewing Centres, or direct from SM Distribution Ltd. Tel. 081 677 8111 Ext. 253.

There will be five regional finals in September and a UK final to be held in London. Two winners from the final get an all expenses paid visit to the continent to compete in the European Grand Final in October 93.

What's this got to do with machine knitting? Well, why not knit your own fabric and then sew it?

THE KNITTING, NEEDLECRAFT AND DESIGN EXHIBITION

Just time to make sure you get your ticket for this popular exhibition. To be held at Sandown Park, Esher, Surrey from 21st — 24th January, with over 150 exhibitors, fashion shows and speakers as well as demonstrations, bargains and free car parking. For tickets and details contact Nationwide Exhibitions, PO Box 20, Fishponds, Bristol BS16 5QU. Tel. 0272 701370.

Charity News

BLANKETS FOR THE WORLD

Are you ready for your yarn spring cleaning? Need to use up a lot of cone oddments before you can justify buying for the spring and summer? And just what are you going to do with the pile of tension swatches which are 'too good' to throw away? Well, it's not too late to give it all to a good cause — in the form of six inch squares for the 'Blankets for the World' appeal!

HOW YOU CAN HELP

Squares — or strips of knitting — in multiples of six inches (6 x 18, or 6 x 36 or whatever) will be assembled during the Bank Holiday in May. However, it is hoped that the majority of the donations will be in by the end of April. If you have a sewing machine, or an overlocker, then you can save time whilst still contributing, by overlocking or machine neatening the edges of your 'old' tension swatches — in the six inch format of course. I've been told that strips of machine knitting could be particularly useful if the fabric is suitable for cut and sew. This could be an ideal way of using up your odd yarns and experimenting with some double Jacquard patterns (which can be well suited to the cut and sew treatment).

THE NEED

Although the response so far is reported as being tremendous — over 500 blankets have been contributed so far — more blankets, strips and squares would be very gratefully received. If you remember (August issue), the target is 3,500 blankets, or 300,000 squares. Don't forget, once the record breaking blanket has been assembled and displayed, it will be separated into smaller units. Blanket donations will be distributed to charities at home and abroad — the ultimate objective of the project being to provide warmth and comfort to those people in desperate situations.

THE CONTACT DETAILS

Blankets, squares and strips should be sent to The Knitting and Crochet Guild, PO Box 450, Bradford BD2 4DZ. Certificates of appreciation will be forwarded on receipt of a 9 x 6 inch SAE.

DELIVERY ASSISTANCE REQUIRED

Collection and delivery of blankets and squares may be a problem in the next month or so, so if you need to travel anywhere near the Bradford area in the next couple of months and would be willing to take some donations with you to drop off, then please give the co-ordinator, Gloria Buckley a ring. She could arrange for local deliveries to be made to you to bring on. Her telephone number is 0274 640860 — or write to her at the same address as the square donations.

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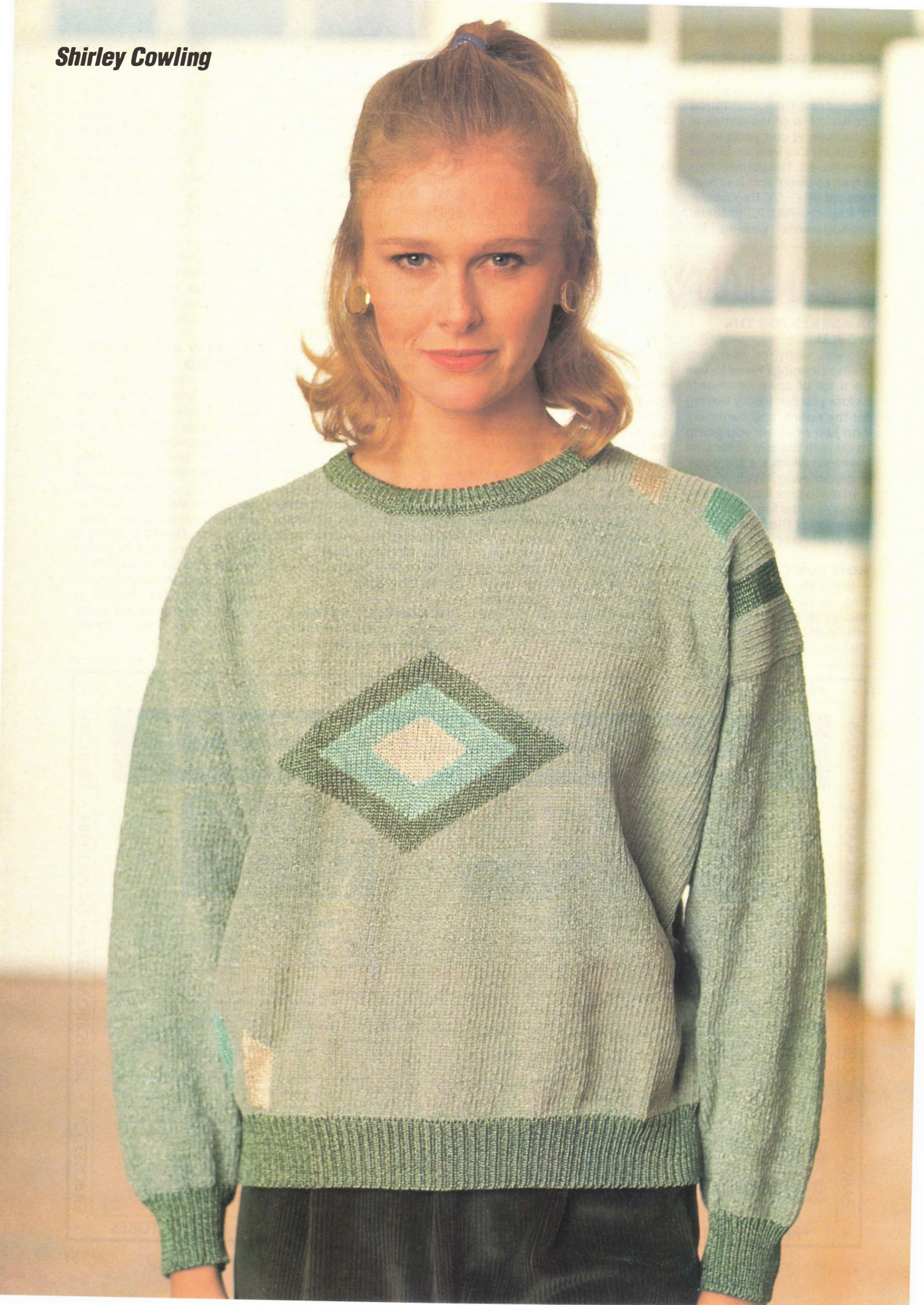

Shirley Cowling

Easy Intarsia Sweater

***MACHINES**: These instructions are written for standard gauge machines with ribber and Intarsia carriage*
***YARN**: Yeoman Chenille and Citadelle Tape*
***FIBRE CONTENT**: Chenille is 100% Viscose; Tape is 100% Viscose*
***COLOUR**: We used Yeoman Chenille in Soft Green (MC) and Citadelle Tape in Shade 9631 (A), Shade 9586 (B) and Shade 9591 (C)*
***STOCKISTS**: If you have any difficulty in obtaining Yeoman Chenille, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD. Citadelle Tape is available via mail order from Maureen Halse, Meadow Court, Coldridge, Crediton, Devon.*

SIZES
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 106[114:122]cm.
Length 60[62:64.5]cm.
Sleeve seam 50[53.5:55.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Chenille.
1 x 500g cone in MC.
Citadelle Tape.
2 x 50g cones in A.
1 x 50g cone in each of B and C.

MAIN TENSIONS
25 sts and 35 rows to 10cm measured over st st (tension dial approx 8).
25 sts and 40 rows to 10cm measured over Intarsia pattern (tension dial approx 8••).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
The Intarsia carriage was used to knit the whole of the front, even for the area without patterning, in order to keep the stitch size even on the piece. Using this method, it is easy to knit both sides of the neck simultaneously — just remember to wind off a small ball of MC before starting the front.

BACK
With RB in position set machine for 1x1 rib. Push 66[71:76] Ns to L and 65[70:75] Ns to R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using A cast on and K3 tubular rows. Using MT-4/MT-4, K24 rows. Transfer sts to MB. Inc 1 st. 132[142:152] sts.
Set RC at 000*. Using MC and MT, K until RC shows 104[109:114]. Place a marker at each edge. K until RC shows 214[223:232].
SHAPE NECK AND SHOULDERS
Using a separate piece of MC, cast off 42 sts at centre. Set carr for HP and push Ns at L to HP. WK over rem 45[50:55] sts. CAL. Set carr so HP Ns will K and WK over rem 45[50:55] sts.

FRONT
Work as given for back to *. Set up Intarsia carriage and use MT for Intarsia. Using MC, K2 rows. Start and work Intarsia from Chart 1 (the three upright blocks). Once blocks complete, continue in MC (using Intarsia carr, see patt note) until RC shows 79[84:89]. Start and work Intarsia diamond from Chart 2. When diamond complete, continue in MC (using Intarsia carr, as before) and K until RC shows 170[180:190]. Start and work remaining blocks from Chart 3. *At the same time* when RC shows 180[190:200].
SHAPE NECK
Using a separate piece of MC, cast off 20 sts at centre. Shape both sides of neck simultaneously as shown in Chart 3. Continue in patt until RC shows 216[226:236]. Continue in MC (using Intarsia carriage) and K2 rows. Using separate balls of WY, WK over rem shoulder sts.

JOIN SHOULDERS
Push 45[50:55] Ns to WP. With right side facing, pick

CHART 1

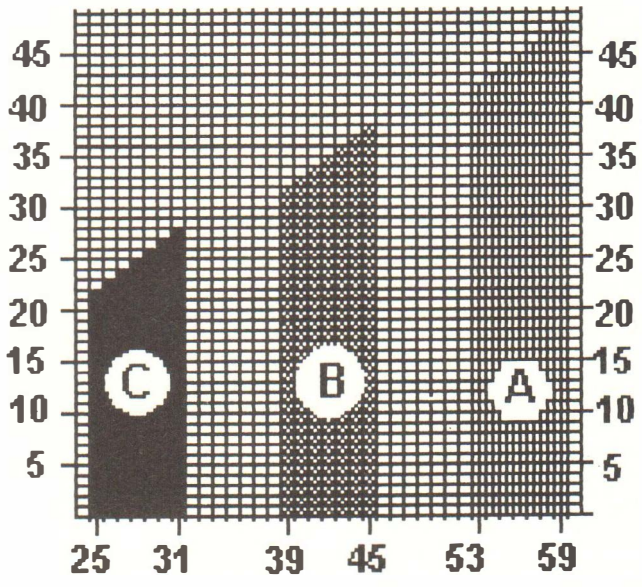
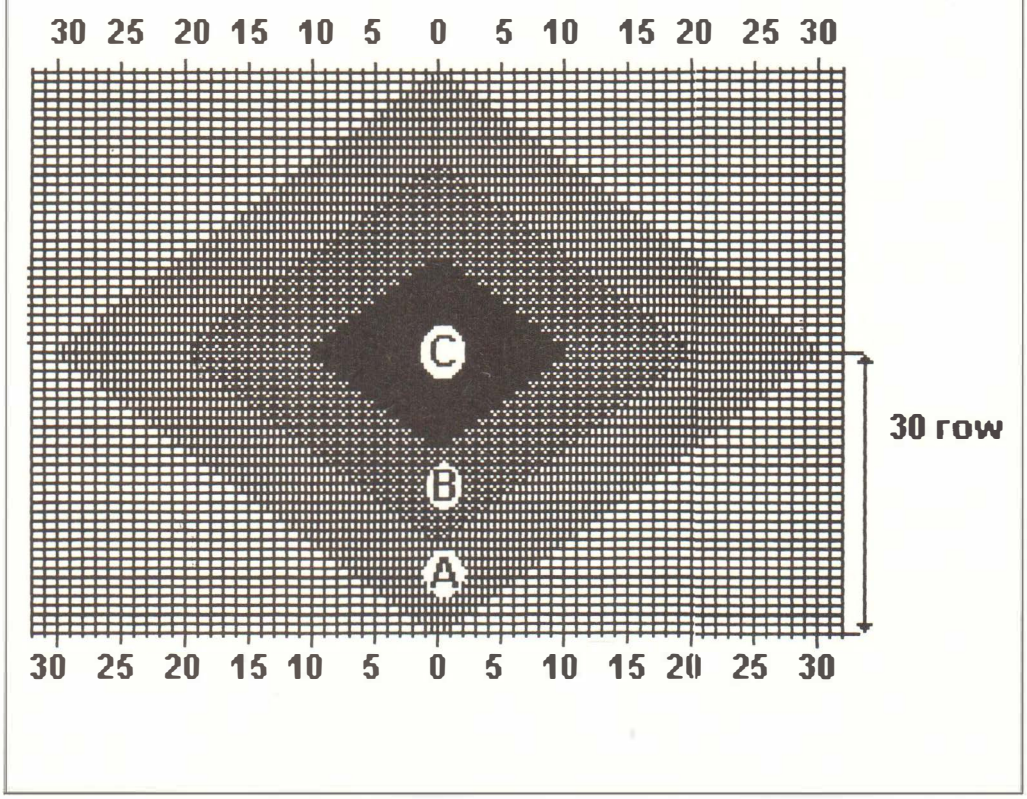


CHART 2



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up sts from below WY of one front shoulder and hang evenly on to Ns. With wrong side facing, pick up sts from below WY on corresponding back shoulder and hang evenly along the row. Using MT, K1 row. Cast off loosely. Rep for second shoulder seam.

SLEEVES

With RB in position set machine for 1x1 rib. Push 55 Ns on MB and corresponding Ns on RB to WP. Work as given for back to *. 56 sts. Using MC and MT, K4 rows. Inc 1 st at each end of next and every foll 4th row 29 times in all. 114 sts. K4 rows. Inc 1 st at each end of next and every foll 5th row 7[9:11] times in all. 128[132:136] sts. K until RC shows 144[154:164]. Cast off loosely.

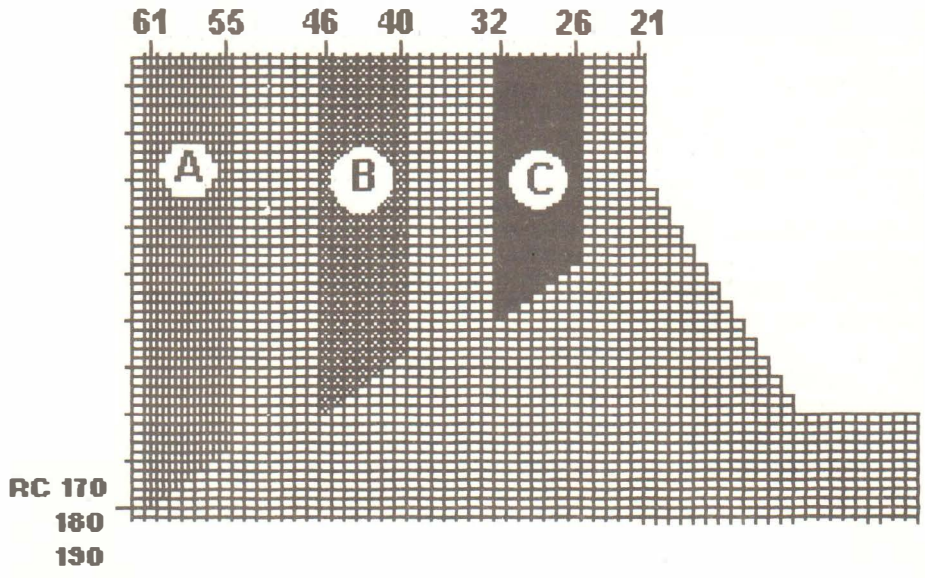
NECKBAND

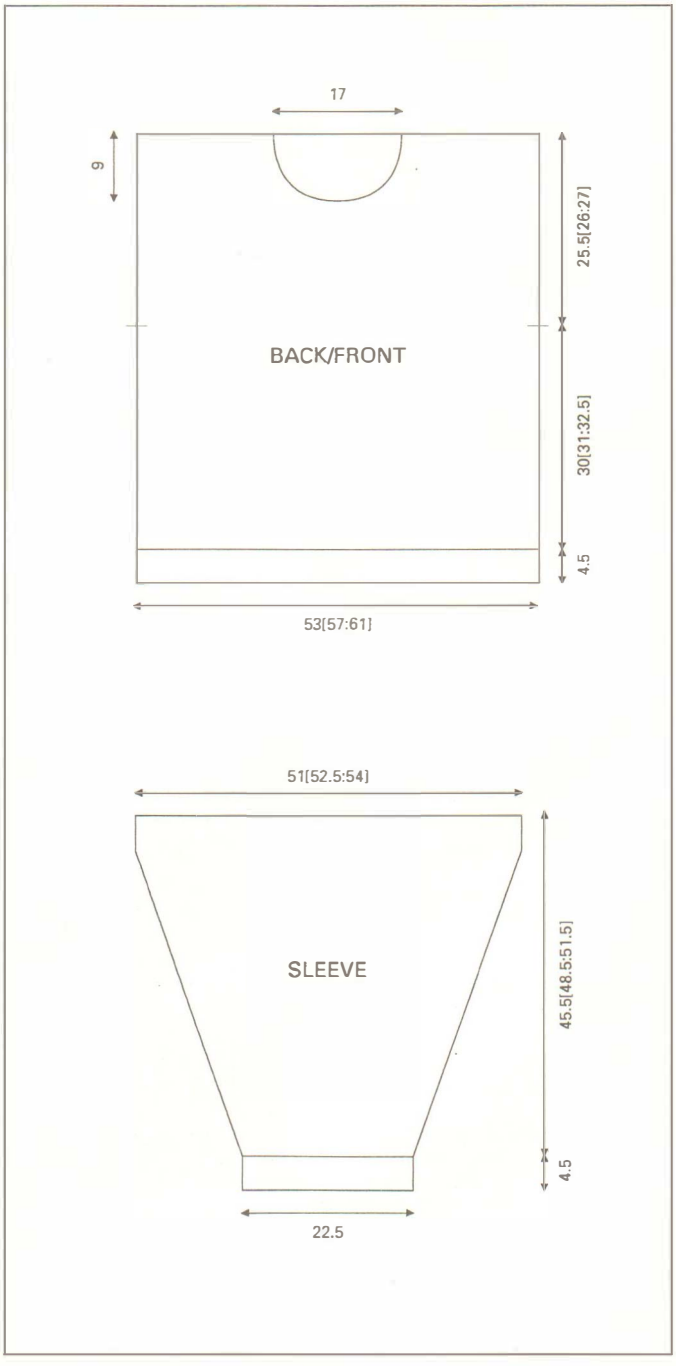
With RB in position set machine for 1x1 rib. Push 151 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using A, cast on and K3 tubular rows. Using MT-4/MT-4, K 20 rows. Transfer sts to MB. Using MT, K2 rows and WK.

TO MAKE UP

Block and very lightly steam pieces from the wrong side, in the Intarsia areas only. Set in sleeves evenly. Join side and sleeve seams. Pin band in position on right side of garment and finish by backstitching through last row worked in A. Join neckband seam. Turn in half to inside and slipstitch down. If necessary, very lightly steam and pat seams from wrong side — always taking great care never to touch the fabric directly with a heat source.

CHART 3





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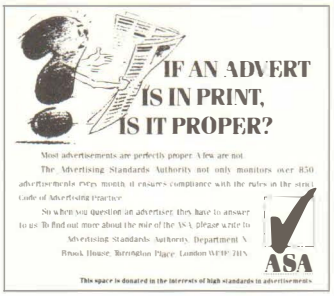
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IMPORTANT ANNOUNCEMENT

ON FEBRUARY 18th 1993 PROFITABLE MACHINE KNITTING WILL BE RELAUNCHED AS

MACHINE KNIT TODAY
INCORPORATING
PROFITABLE
MACHINE KNITTING

SURVEY

The recent survey published in Profitable Machine Knitting has confirmed what readers of PMK enjoyed and wanted to see included in their monthly magazine.

THE RESULT

An overwhelming request for in-depth technical articles and knitting techniques and a selection of quality patterns was the result.

Edited by Carol Chambers with Jackie Demuth as Fashion Co-ordinator and a team of Expert Contributors with in-depth knowledge of every machine and knitting technique, it will become THE magazine for all PMK readers and a valuable extra for all other machine knitters.

Glossy cover, attractive, colourful, well designed pages with no increase in cover price — You'll love it.

THE MARCH ISSUE ON SALE 18 FEBRUARY WILL INCLUDE:

Punchcards with a Plus — Using punchcards creatively — this month it's a Teddy Bear's picnic for the children.

Fabrics & Furnishings — Betty Barnden introduces a host of techniques and fabric ideas and applies them with an easy make pattern to modern soft furnishing items.

Machine Works — Peter Free will help readers with servicing and maintenance queries on all machines — this month, maintenance pointers when working motifs.

Adapt-a-Pattern — Thousands of variations are possible on a basic classic pattern, each month we give you techniques and ideas.

Yarn-Know-How — Terry Mason — a qualified Textile Technologist — explains why certain yarns and fibres behave as they do and what is now available to the machine knitter.

Masterclass — Betty Abbott's best selling 'Sampler Sweaters' are prepared on the PPD. She shows you how to build up your own distinctive selection.

Chart it Yourself — Ruth Lee's broad and original look at knitwear design. Starting at the very beginning, she shows how the charter can be used to integrate yarns, contrasting fabrics and shapes within garments.

Stitch Pattern Library — New stitch patterns every month in our regular supplement.

Patterns have not been neglected — a simple top or classic cardigan within the capabilities of a new knitter is given a distinctive fashion look using colour and buttons. Cables and Fair Isle are combined in a simple but effective way for a lady's two-piece suit, or a man's sweater. If you like the look of lace, there's a classic but subtle lace cardigan with a removable collar. Plus long-line texture for Duo machines and geometric Fair Isle for a man's sweater.

As for the rest of the features — well, there's Knitting Country (a day out for all knitters and their families); The Garter Carriage — more hints and tips; Maxi-Motifs — a regular feature on large patterns for all machines starts with an original modern set of Zodiac designs; Computing for Knitters takes a closer look at the latest System 90 Intoshape program; Books, Bytes & Stitches reviews the latest reading and patterning 'matter'; Fashion Illustration — a new approach to a topic needed for City and Guilds and aspiring designers alike; then there's — well, why not find out for yourself ?

50,000+ copies of *MACHINE KNIT TODAY* will be on sale THURSDAY 18 FEBRUARY — reserve your copy NOW from your newsagent, woolshop or Litharne Ltd (0789) 720604

BRAMWELL YARNS TRAVEL THE WORLD

As well as being the U.K.'s leading supplier of coned yarn for machine knitting, Bramwell yarns are now being distributed to many countries around the world, enabling the discerning machine knitter to experience the superb quality, texture, colour consistency and constant weight and strength of their yarns. Bramwell's 100% Acrylic Fine 4 Ply alone has 62 shades, whilst Duomagic and Super Duomagic perfectly compliment Duomatic and all Double Bed machines. Bramwell also supply their own pattern books and various accessories, and are distributors of both Mary Weaver and Kathleen Kinder publications.

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